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# filmindia

JUNE 1949

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*e Favourite of Millions*
*A Romance For Millions!*

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*All India Pictures*
PRESENT

## PARAS

*Starring*
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SULOCHANA CHATTERJEE
REHMAN-GOPE-K.N.SINGH

*Directed by:-* ANANT THAKUR
*Produced by:-* P. N. FIROR
*Music:-* GHULAM MAHOM

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## People's Government, Indeed!

peaking on the Railways (Transport of Goods) dment Bill in the Indian Parliament on the 23rd ı 1949, Mr. K. Santhanam, Minister of State for ays and Transport, stated that famine conditions jarat and other national exigencies necessitated the uation of control and priority for booking of

Ir. Santhanam frankly admitted that there was a ıl scarcity of waggons for the transport of goods ıat all waggons available on the B.B. & C.I. Rail- ave been diverted to transport food.

little earlier Mr. Jairamdas Doulatram, our Food ter. had stated that though as many as 800 waggons promised to one province to transport materials for ıg 6000 wells only ten waggons could be supplied.

Both these admissions of inefficiency came on top reports that there was a severe famine in Gujarat housands of cattle were dying for want of water odder while hundreds of human beings were dying ınt of food.

While men and cattle tossed about and died in an of hunger and Gujarati girls ran about the town llect funds for famine relief, Suraiya. the film act- paid Rs. 5745|- to the B.B. & C.I. Railway and ıed from Mr. Rees. the Deputy Traffic Superinten- a special saloon to go to Delhi and Ajmer with a of twelve persons including courtiers, jesters, ians and the usual paraphernalia of film actresses.

This film actress had worked hard for two years and H lakhs of rupees and needed a holiday de luxe. r. Rees gave her a special saloon for 8 days from st April 1949 to the 8th April 1949 and attaching the Meerut Express sent her holidaying to Delhi ıer retinue.

No. Suraiya was not ill or indisposed. She was just of making money every day for two years and she ke taking 8 days off. And the B.B. & C.I. Railway, has no waggons to take food to the dying. gave ya a special saloon for a holiday de luxe.

What the hell did Mr. Rees care what Mr. Santha- had said about the shortage of waggons in the ı Parliament? And why the hell should he worry Mr. Jairamdas' problem of carrying food to the e-stricken?

And what did Mr. Rees care if the wrong type of ges like saloons and tourists' cars caused con- n in traffic and threw food waggons off the rails?

Here was a young film actress like Suraiya asking for a royal holiday after two years of hard work and could any nice man refuse a nice girl?

Surely not! Mr. Rees would have been more than right in doing so before 15th August 1947, when the British rulers wanted the railways to pay back as much money as possible and as quickly as possible.

But since that fateful day for the British, times have changed a lot in India. Railways have a different function to perform now besides carrying American tourists. governors and film actresses in special saloons. They cannot sell their rolling stock to the highest bidder these days and cause unnecessary traffic congestion with millions all over the country waiting anxiously for their next meal.

Railways have a greater social purpose to fulfil these days rather than merely meet the demands of luxury travel.

The Congress ministers have sworn to run this government for the people—to feed them, to clothe them and to find them work. Every day the different ministers are giving us new promises on the different assembly floors. The Food and the Transport Ministers are complaining of waggon shortage in the Indian Parliament while millions are starving all over the country.

And yet. Mr. Rees could find a special saloon for a film actress to give her a holiday de luxe for 8 full days. Had food been dumped into that saloon and rushed to Gujarat. a couple of hundred human lives would have been saved.

But this film actress had to be given her holiday in a saloon. First class travel, commonly available in the country. was not good enough for her. Is this a people's government—by the people and for the people? If this is it. we shout and say DAMN IT.

## Another Tax Racket!

Running a province needs as much efficiency and intelligence as running a business does if solvency of the organization is the aim in view.

Unfortunately almost all our provinces present us with an insolvent's budget from year to year and beg, borrow or steal money from us under one pretext or other to balance these budgets. One of the causes of our increasing misfortunes is the utter lack of intelligence, imagination and efficiency in some of our so-called popular ministers and their ministries.

Some of these ministers have no previous administrative experience either in running a government or a

# new standards

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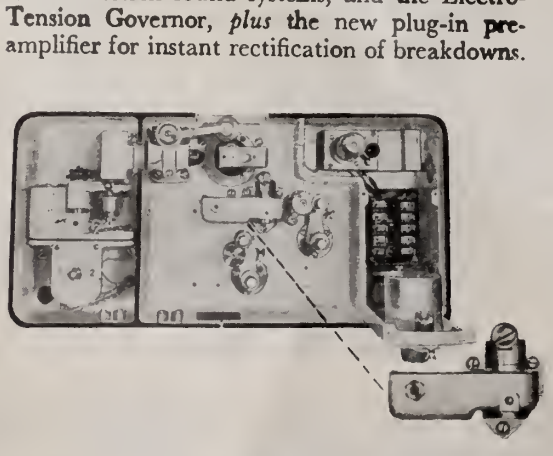

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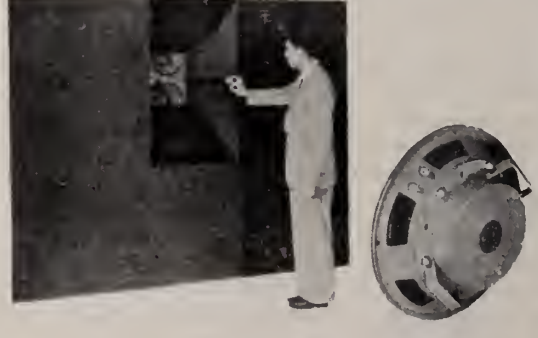

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ness organization. These mediocrities who hardly earned three-figure incomes per month for themes are now asked to collect and disburse efficiently incial revenues running into several crores. With otism as their only certificate of recommendation have taken upon themselves the none-too-easy task rovincial administration with its thousand and one l and economic problems. Basking in the glow of r, these mediocrities often strike pseudo-moralistic self-righteous attitudes towards problems that need ical wisdom and experience to be solved satisrily. It is therefore no wonder that our provincial omics are in an awful mess these days.

Let us take a small instance in the film field to illate our argument.

It is now well known that we are paying an enternent tax on all our entertainments varying from 25% % according to the whim of the different provincial sters in different provinces. Another tax varying 25% to 50% is collected on film booklets sold in heatres.

In Bombay, the entertainment tax on shows is cold by the Bombay Municipality while the tax on the booklets is collected by the Supervisor, Bombay rtainment Duty Act, whose office is at the Old Cus- House, half-a-mile away and out of sight of the bay Municipality.

These two tax collecting centres work independently ach other and one doesn't know what the other is t and yet both collect a tax on entertainment from ery same exhibitors in town.

The collection of tax on the admission tickets is ner story by itself which we hope to tell some day. is the shorter story about the film booklets usually d 4 annas including the tax of one anna on each let.

Two persons, Capt. O'Gorman and his assistant Joseph, are responsible for the collection of the tax ooklets. They haven't a third person. Their jurison is Greater Bombay which has over sixty cinemas an average capacity of 700 seats. They accept an or's certificate as proof of an exhibitor's honesty he comes to pay the tax on the sale of the booklets. presumed by them that both the exhibitor and his or are honest and on this presumption the tax is cted. How many exhibitors are really honest is a ion best left unanswered. And how many of their ors can be honest is a matter for speculation. But nust admire the naivete with which the tax-collecting rities accept the statements of the exhibitors as proofs of honesty. This naivete must be taken as dvance phase of the Ram Rajya that is to come.

Here are some statistics which the Revenue Minister e Government may study with profit to the provinxchequer.

The 60 cinemas in Greater Bombay play an average 80 shows per week and over a million (10 lakhs) e buy admissions to these shows. The average n filmgoer is mad about music and likes to buy a ooklet to get the words of the songs he likes.

But it will be an exaggeration to say that all the on filmgoers buy film booklets. We shall therefore a downright pessimistic view of things and state nly 10% of the total filmgoers buy the film bookwhile 90% remember the words after the first hearing, like the poets in the court of Raja Bhoj, and walk out singing the songs.

But 10% of a million is a hundred thousand persons a week, which means a sale of 1,00,000 film booklets per week at 1380 shows in 60 theatres which again means a tax revenue of Rs. 6250|- per week at one anna tax per booklet. That comes to Rs. 25000|- tax collections per month.

But the actual amount paid to the Supervisor at the Old Custom House is reported to be hardly Rs. 1000|- per month, of course backed by auditors' certificates and exhibitors' honesty etc. How come? (That's American).

Are we losing Rs. 24000|- per month or even more in taxes? Some one must answer this question.

Though our Congress ministers do not like suggestions and criticisms, in public interest we take the liberty of giving a few suggestions to collect these taxes.

a) There should be a joint department for collecting both the taxes on the tickets and the booklets.

b) There should be at least three inspectors for checking up the sales of the tickets and the booklets at different theatres and the duty zones of these inspectors should be changed every month. These inspectors should be on duty from 1 P.M. to 12 midnight every day.

c) Prior to the printing of the booklet, the producer or distributor should be made to apply for a permission from the tax-collecting authorities stating the exact number of booklets intended to be printed, their proposed disbursement to the different provinces from time to time, the name of the printer etc. For every new edition of the booklet, fresh permission should be obtained every time. This should be a formal permit to obtain correct statistics.

b) After the printing of the booklets, the printer should be made to submit a return to the tax collecting authorities stating the number of copies of a booklet printed and delivered to the producer or the distributor.

e) All exhibitors should also be made to submit returns to the authorities showing the total number of booklets received and their sales from day to day. These day to day sales can be submitted in a statement every month. These statements should be countersigned by the inspectors as correct before the tax is accepted.

f) Two statistical clerks keeping statistics of all these different returns under different picture heads should be appointed to check up the accuracy of the tax payments by the exhibitors.

g) Heavy penalties, such as fines, suspension of exhibition licenses and jail in recurring cases should be prescribed for any attempt to defraud the Government of the tax.

We are even willing to help the government to prepare the required statistical registers on efficiency lines if the government are not too keen on maintaining their lofty all-knowing demeanour and are prepared to accept suggestions from a private organization.

In any case, we cannot afford to keep on losing precious revenue which can be collected with a little more watchfulness and departmental efficiency.

Just at present this tax payment on film booklets has the bad complexion of a racket which has become quite paying to the exhibitors, the producers and the distributors. And the racket must be stopped immediately.

*A thrilling scene from Gemini Studios' "CHANDRALEKHA".*

# Another Great Film

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# Bombay Calling

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

**SY NURSERIES OF ENTERTAINMENT !**

During the discussion in the Indian Parliament on Cinematograph Amendment Bill the other day, the se is reported to have accepted Mr. B. N. Muna-i's amendment permitting mothers to take children w three to picture houses. No one worried about Mahabir's Tyagi's opposition to this amendment.

It is worth finding out how many members of the ian Parliament who voted in favour of taking the tots under three years to our cinemas know the al conditions under which millions see motion pic-s these days. Some of the seasoned politicians at helm of our affairs often take a snobbish delight in ng that they don't like pictures and they have never one during their life time. This type of bragging, ay the least, is an idiotic approach to life—an ap-ach that shuts out from their life the most modern lium of instruction and entertainment.

It is hardly necessary to emphasize here the dyna- role which the film plays in the life of a nation in rtaining and educating millions. It is but proper those elected by the people should know everything ut a medium that affects the lives of millions from to day, if, as elected representatives, they are an-s to serve the people truly and sincerely. There is intellectual advantage scored when these politicians that they have never seen a single picture. Such a ement merely provides a proof of an utterly out-led and orthodox approach to life entirely unsuitable modern progress and politics.

Had some of the members of the Indian Parlia- t been regular filmgoers, they would not have so lily voted for an amendment that gives a statutory ilege to millions of little tots to get into our theatres start their own opera of screams and screeches in petition with the music of the films.

We are years away yet from the creche which is ided for the little ones in several foreign countries. are also years away from the ideal environments ch are necessary for good entertainment. Our thea-are still mostly cattle sheds with the stink of the by lavatories pervading them. There are a thous-other pinpricks which filmgoers bravely suffer in cinemas to get some entertainment as the only re-tion from the day's work in these days of prohibition anti-everything laws.

Why add to the lot of these long suffering people none-too-soothing music of the angry tiny tot who s all good manners in the hot and unhealthy condi-s found in our theatres?

Admitting that India has more fertile beds than s, is it necessary to carry their product to the cine- and advertise the same by screams and screeches? What about the others who pay for their entertainment and expect, if nothing more, at least some silence in a talkie theatre?

Do those members of the Parliament who voted for this stupid amendment know that a single little piper in bad temper, probably due to its mother's milk short-age, can ruin the entertainment of a thousand film-goers by its own non-stop performance given in simul-taneous rivalry with the main show? A child of poverty and malnutrition is often a little devil of nerves and India has millions of them sprinkled all over the coun-try. Can't these little ones be made to wait till an age when they can bear their misfortunes with less noisy protest? Is it necessary to give a license to these cradle criers and usher them unceremoniously into places of public amusement and ruin the entertainment of others? What sort of a secular democracy is this in which a few weeping brats are permitted to irritate thousands who pay for their admissions to get entertainment and in addition pay an entertainment tax to the government!

Isn't the Government supposed to do something for the tax payers in return for the tax they pay? Can't we have special "Brat shows" on Sunday mornings where

**Mumtaz Shanti is surprised at something in "Aahuti", a social theme of Sansar Movietone.**

all the little pipers can have the freedom to become town-criers if they like?

Munavalli's amendment to the Cinematograph Amendment Bill must be scrapped unless the Government are prepared to lose a lot of revenue in entertainment tax as fewer people are likely to visit our cinemas with these little brats turning our picture houses into noisy nurseries.

**RED RAG TO THE WHITE BULLS !**

We have always said that our National Flag should not be shown in cinema theatres where it is always respected the least by a motley crowd of filmgoers who primarily come to pay their respects to their favourite film stars and get some entertainment in the bargain.

It is a common sight to see Indian and foreign filmgoers rushing to the doors no sooner they see the end of the main programme. All that these filmgoers possibly present to the National Flag is a view of their backs and behinds struggling to get out of the auditorium as quickly as possible.

But where it hurts the most is when we find in a cinema, like the Metro in Bombay, a crowd of Continental Jews walking out with lofty contempt at the sight of our National Flag. When a spirited young Indian boy recently stood erect in respect to the flag right in the way of half-a-dozen Continental Jews, (because of his seat being at the end of a row) he was quickly boxed in the stomach by one of the Jews and the boy doubled up with pain. Some one heard one of the Jews muttering: "What the hell are these idiots standing for an idiotic thing like that?". By the time some public spirited members of the audience realized what had happened, the Jews were out of sight.

This rude and vulgar behaviour of these Continental Jews is rather surprising seeing that the Jews themselves fought valiantly for two years to create their own national flag in Israel.

Men who can give their lives to create a new national flag should certainly know how to respect the flag of another nation—a nation that has given these Jews shelter and protection in their greatest hour of need when they had neither a home nor a nationality.

The Indian National Flag is also a reward of a 200-year old life-and-death struggle against British Imperialism. It has a longer tradition of suffering and sacrifice than the year-old flag of Israel and the Jews, whose wisdom is proverbial, should be the last people on earth to insult India's National Flag.

It is a pity that in the intoxication of their newly created nationalism as free citizens of Israel, the Continental Jews in India should so quickly become ungrateful and bite the very hand that fed them at a time when they came to India after the Nemesis of their past had hounded them out of their homes.

We still hope that the proverbial wisdom of the Jews will rescue them from this newly acquired racial arrogance but in the meantime we would appeal to the government to stop displaying the national flag in the cinema theatres and not provide an opportunity to the foreigners to insult it.

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*Producer-Director*:
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*Particulars*:—
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PAREL, BOMBAY 12.

Shyam is extra warm but Nigar wonders in "Patanga", a social theme of Varma Films.

If our white guests in India keep insulting our flag in this manner, it is quite likely that some of their black hosts may take serious offence some day and there might be murders in our cinemas where we all go for entertainment.

Why can't we reserve our sacred flag for national occasions to pay it proper respect in the usual ceremonial manner? Is it necessary to hand it over to the film exhibitors and turn it into a red rag to the white bulls of Europe?

**MENACE TO PUBLIC HEALTH**

As if the 50 and odd advertising slides which are usually shown in every cinema show have not been torture enough to filmgoers, some ingenious fellow has now put a running commentary with them and calls them his "talking" slides.

This commentary, which is the usual sales talk about a shoe being well made or a housewife liking a certain brand of butter, is evidently recorded on a film strip and run simultaneously with the slide on the projector. As soon as the sound track of one slide finishes, a new slide is flashed on the screen and within a second or two. its "talk" begins.

Appropriately enough this idiotic innovation of a "talking" slide has only come into existence in some of our third rate cinemas in the Play Houses area and it has not yet affected the better class of cinema houses or the better class of audience. But to those who want to realize what a disgusting noise these "talking" slides make, it would be worth visiting one of these third rate cinemas to experience perhaps one of the most excruciating tortures that any cultured mind could ever go through.

It is no wonder that these cinemas have lost these days the patronage of the better classes of people who used to visit them in old times in spite of their situation in a bad locality.

No one is much worried about these third rate cinemas and the feelings of the crude masses who visit them but if this "talking" torture threatens to travel to the better class theatre in the town, then the Commissioner of Police will have to step in and stop this racket. These "talking" slides constitute the greatest menace to the human nerves and as such threaten to add to the mortality of the city.

We already have enough politicians and ministers talking every day without adding the extra torture of the "talking" slides to our lives.

**VANISHING NEWSREELS OF INDIA !**

For some mysterious reasons, the weekly issues of the Indian Newsreels which had recently made an appearance in some of our local cinemas, seem to have completely disappeared these days.

Has the Ministry of Information and Broadcasting stopped producing this stuff? Has Badami, the newsreel producer, been sent back to the industry from where he came? Has the last year's budget of 33 lakhs been completely wasted? Has Ambalal Patel taken a big advance against his rent and thus crippled the production activities? If Sardar Vallabhbhai doesn't travel about because of heart trouble why don't the other minis-

The hefty Wasti has got little Ramola all worried in "Maang", a social theme of New Light Films.

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**MODI SOAP WORKS, MODINAGAR, U. P.**

ıarda makes an attractive addition in "Ma-ka-dil", a social story of Popular Indian Productions.

rs travel and make some news for our national news-·els? Pandit Jawaharlal's departure for the first Do-ıinion Premiers' Conference is still to be seen on the ·reen—then in what year shall we see his departure for ıe second one?

What type of news is the Ministry of Information aiting for? We had the Socialist Purshottam Tricum-as beating the Congressman Mhasker by a street in a ty bye-election recently. Isn't that news? We saw the )cal ministers shouting themselves hoarse and repeating ıe old promises to maintain Congress prestige in this ye-election. Isn't that news? We have sent a military ıission of overgrown school boys to U.S.A. to get a ang of the international armament race. Isn't it news ) see our school boys do something in a couple of mon-ıs which the grey-haired Americans have been thinking bout for twenty years?

Premier B. G. Kher struck a note of harmony with ıe Gaekwar by wearing the sherwani and the tight trou-·rs to receive the salute of the old surrendering army f Baroda. Isn't that news to see the gentle old Kher ı a royal and martial dress? S. K. Patil, who resigned rom a dozen posts to become the Mayor of Bombay, has een getting four receptions a day leaving him no time ) do the Mayor's work. Isn't that unique popularity )me news? Home Minister Morarji Desai has not ttended a single wedding ceremony for two months and rought home no garlands. Isn't that news of our most opular minister whose face is as much a feature of ur daily newspaper as the paper itself? Isn't it news ) search for the lamp post under which Minister Morarji eveloped his peculiar vision with which he is ruling the province so well these days? Didn't we hear even Dr. M. D. D. D. D. Gilder, M.D. (are the D's too many?) speak in support of the new Congress doctor, Mhasker, and when Dr. D.D. did it from behind his big moustache, a little one in the crowds said "It speaks, mummy!" Isn't that news big enough seeing that a very strong and silent man spoke the first time and on such a healthy subject as a bye-election?

Amritlal Seth, the famous Congress journalist, who once threatened to build a special town in Gandhiji's memory, is involved in some unusual case which reminded the Magistrate of Oscar Wilde. Isn't that news seeing that no one else but Amritlal had presented the very sword with which Samalkhan Gandhi, Commander-in-chief of the Gujarat guerrillas, conquered Junagadh? And Shamsher Jung Samalkhan Gandhi, a nephew of the prophet of non-violence, conquering Junagadh with a naked sword in his left hand—isn't that news too?

H. P. Mody squeezing himself into a "chooridar pyjama" to raise himself to the decorative pedestal of a provincial governor—isn't that news? Dr. John Mathai's visit to the Mint in Bombay to see how money is made—a knowledge he should have acquired before becoming our Finance Member—isn't that news? Film actress Suraiya hiring a royal saloon for a holiday de luxe and throwing food waggons off the rails with millions starving—isn't that news?

What more news does this fellow Badami want to go and shoot? Is he waiting for another Gandhiji to die to get some funeral shots? If he is waiting for that,


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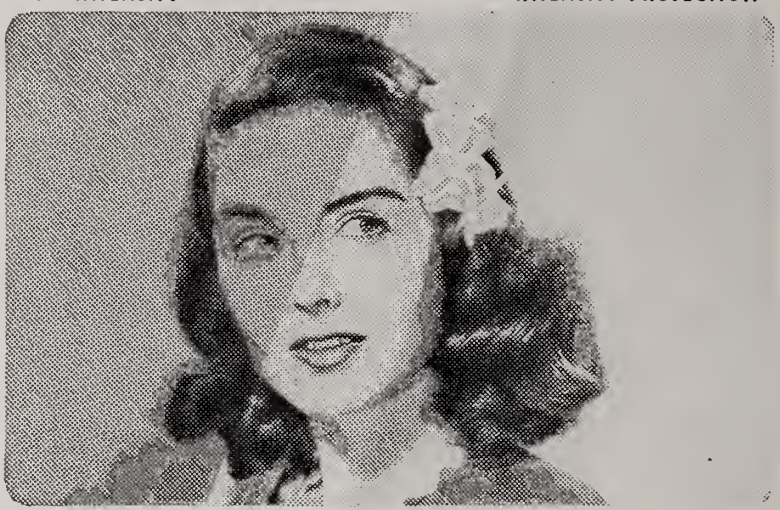

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gar and Mumtaz are at the telephone trick in "Bikhre Moti", produced by Great India Pictures.

shall have to wait another 2000 years for the next wsreel on the screen. In the meantime Ambalal tel's descendants will become Ambalal Sarabhais of mdom with Rs. 7000|- rent per month.

Let us at least see on the screen how our money being wasted! Why tantalize us with all this waste in crecy? We have already paid the taxes in advance d we won't ask for a refund if we see the wrong news a wrong frame.

**CORDS OF VULGAR SONGS**

It is indeed a pleasure to observe that long before r sleepy government decides to wake up and act, the amophone Company has taken serious notice of our marks, in the last issue, regarding the circulation of cords of film songs banned by censors on grounds of lgarity.

We understand that the Gramophone Company has nt out notices to all the film producers under contract th them to inform the company immediately no sooner certain song is banned by the censors on grounds of lgarity so that all gramophone records of the same ay be simultaneously withdrawn from sale.

This is no doubt a good gesture from a commercial m which is ordinarily not expected to sacrifice its ofits so willingly, knowing that like all bad things, lgar songs also sell more among the masses.

In fact, it was brought to our notice that whenever me one complained about the words of any recorded song, whether film or general, the Gramophone Company has always withdrawn such records from circulation. Mr. H. Lall, the Bombay Manager of the Gramophone Co., described the policy of his firm as "to please all and not to hurt any one", and assured us that his company would never be a party in circulating wrong type of records knowingly.

While a private firm shows such anxiety to nurse the morals of our people, it is a pity that the ever unimaginative All India Radio, a government institution, continues to broadcast records the songs of which have been declared vulgar and objectionable and as such removed from the films by an official and competent body of censors.

Some records of these objectionable songs are still in circulation because of the vagaries of our censors who had originally passed these songs and later—sometimes two years later—suddenly found them objectionable and ordered their deletion from the original pictures. Though all such records, sold previously, can never be recalled, at least the All India Radio is expected to display a little horse-sense by stopping the broadcasts of those songs which another government institution has declared as vulgar and objectionable.

If not in politics, at least in points of obvious morality and vulgarity let us have some consistency from our white-capped ministers.

**YOU'LL HARDLY BELIEVE—**

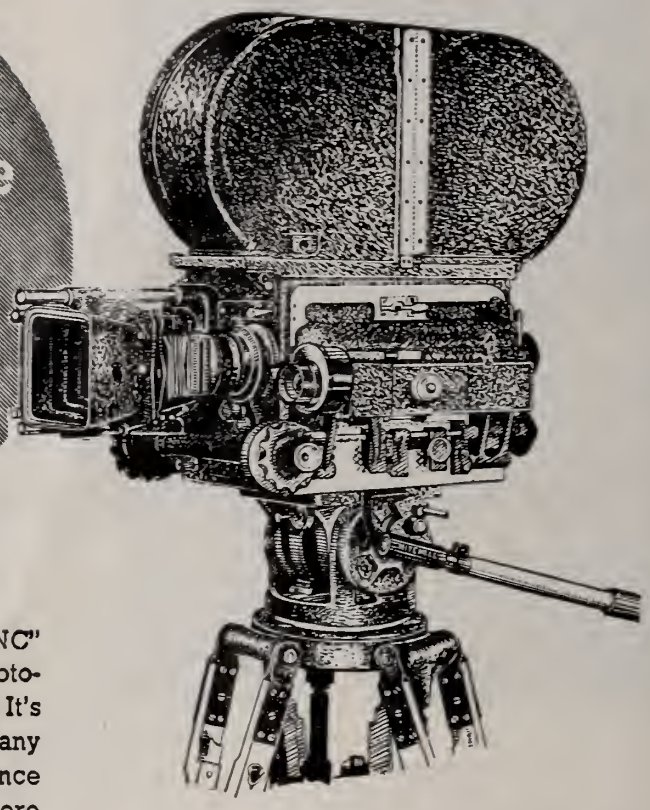
That of all people Sardar Chandulal Shah, the producers' president, who had appointed Home Minister Morarji Desai as a "guide and guardian" of the film industry on the 26th of November last, is reported to have commandeered over 50 cars and buses from different producers and studios to help Socialist Purshottam Tricumdas win the recent bye-election against an official Congressman.

That with the cars naturally went the votes of the 3000 and odd Socialist-dominated film workers and gave Purshottam just the majority with which the Congressman was licked. All this shows that the film industry can change the fortunes of politicians if a strong-minded and influential person like Chandulal Shah can lead the workers.

That with Sardar Chandulal having been accepted as a new and, of course, rich comrade by the Socialists, that little matter of labour dispute, at present under Asoka Mehta's arbitration, will now take the complexion that Chandulal wants. Let us, however, hope it doesn't take Chandulal's own complexion and turn the dawn into a dusk for the workers.

That with Sardar Chandulal Shah, the producers' president, throwing his weight with the Socialists and winning a prestige election for them, Minister Morarji Desai is now naturally sacked from the post of "guide and guardian" of the film industry. Which means no more garlands for Morarji, from the film people at least!

# Great Indian Films of Today are shot with a *Mitchell*



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That this unexpected swing-over to Socialism by ilm producers was due, they say, to the promise given y the Socialists to scrap prohibition and censorship no ooner they step into power. That is a pointer to Minis- er Morarji Desai if he wants the film people to vote or Congress in the next election.

That now Ranjit stories will all be turned to Socia- ism with Asoka Mehta thinking of writing screen stories or Chandulal. Purshottam who is quite a good ama- eur poet, may also write songs for Chandulal.

That with the big Socialist bosses in Chandulal's ompetent hands, little fellows like Thakur and Rohit )ave have lost control of the Film Mazdoor Union and e mustn't be shocked if Chandulal is elected as the ext president of the Workers' Union.

That the only producer whose car did not rush to ie relief of the Socialists was Chuni Lall of Filmistan. )nly recently he had changed his party ticket and he idn't fancy another change so quickly.

That Chandulal Shah, with his partner Miss Gohar cting as his secretary, was only last year sent as one f our official delegates to the Geneva Conference on eedom of news etc. We, however, admire the way handulal has cut off this old string that had tied him the Congress.

That the film people had always liked the Socia- sts was evident from the big purse they had once given Jayaprakash Narayan and Chandulal had contributed wishly to this purse under the persuasion of a sweet ujarati girl who moves in both quarters—the Congress id the Socialists.

That these Socialist girls are marvellous sales- omen. They take the halo of power from prominent ongress ministers and with it make up the shortage of uds in the Socialist Party. That is how probably Pro- ucer Kishore Sahu and film actress Kamini Kaushal ere once talked into giving a special show for the be- fit of the Socialist Party.

That with the Congress making so many mistakes, is no wonder to see people veering towards the Socia- sts. It is time the Congress surprises its rivals by turn- g socialist itself and the film people expect it to do by scrapping prohibition. Prohibition is the first ticle of heresy with the film folks.

That Minister Morarji Desai recently revealed a mily secret that he had studied under a municipal mp post. That explains Morarji's peculiar approach life. You know how these municipal lamps work— ey make darkness more visible.

That in future film producers dare not use the muni- pal lamp posts for lovers to lean on and sing love ties. It is now a milestone in the graduation of minis- s. Let us hope that the street dogs understand this ference and treat the lamp posts differently.

That multi-millionaire K. M. Modi, our theatre mag- te, has returned all-wise from America. He is reading

**Poornima has a pleasant face for the screen and promises a good future in "Thes", a social story directed by Kidar Sharma.**

speeches all over the town these days and expecting a big congregation, he had the temerity to read a long boring speech recently at the Blavatsky Lodge in Bombay.

That contrary to his expectations, hardly 40 persons assembled at the Blavatsky Lodge, twenty-five out of whom were his own employees and the rest were publi- city boys. Wouldn't it have been less boring to pass the speech to the press straightaway instead of holding the Blavatsky floor for an hour unnecessarily?

That theatre and studio magnate K. M. Modi is so popular a man these days that he can hardly get good pictures for his two theatres, Minerva and Central, in Bombay and hardly any producer to shoot at his Central Studio—though of course all other theatres are in de- mand and all other studio floors in the city and sub- urbs are jammed with free-lance producers.

That with little Keki Modi talking tall these days, the big Sohrab is lying quiet with his "Munnas" and "Dawlats" not clicking at the box-office. That brings the family total of sound-stages to let to six. And the Government of India want Ambalal Patel to build new sound stages and waste some more building material un- necessarily.

That the Metro Cinema of Bombay still seems to imagine itself to be a part of America the way it shuns the newsreels produced by our Ministry of Information and Broadcasting. Rather than show these newsreels, the

SHOW
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STARRI
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*Suraiya* *in*

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*Directed by* **M. SADIQ**

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| *Songs* | : | SHAKIL BADAYUNI |
| *Music* | : | SHYAM SUNDER |
| *Art* | : | A. A. MAJID |
| *Photography* | : | RATANLAL NAGAR |
| *Audiography* | : | S. B. THAKAR |
| *Editing* | : | MOOSA MANSOOR |

*DANCES:—*
KRISHNA KUMA

A LIBERTY PICTURE RELEASE

is an affectionate and motherly situation between Jillooand Madhubala in "Sipahiya", produced and directed by Aspi.

tro management thrusts on us three trailors in one ow. And they say India is a free nation.

That if the ministers travel less and talk less, we sure we'll have more newsreels. Because only at a k can one turn out substantial work and making newsls is not all tall talk and useless travel.

That seeing that Chandramohan died immediately er playing Ravan in "Ram Baan" Vijoo has decided t to risk another mythological monstrosity and jeordize the life of another great character actor. Poor andramohan! He never fully recovered from the ck of having had to say "Main Koun? Ravan!" at slogan killed a lion.

That with the solitary exception of Diwan Bahadur ji, the other members of the Bombay Board of Film nsors, do not know their own qualifications as all se have been deposited with the Home Minister and perhaps their individualism and freedom. It is a y that the old traditions of bureaucratic sycophancy still being continued in a free India.

That censors who have no guts to talk for themves without asking Papa Morarji are hardly qualified censor motion pictures and thus prescribe a code of rals to a whole province. Only those with a backne can preach to others.

That Minister Morarji Desai seems to have deprived 14 Censor Board members of their backbones (ext of course Diwan Bahadur Kaji) and joined them his own. That is, perhaps, why he always sits stiff e an old rheumatic.

That Minister Morarji should realize that the qualifications of his censors won't remain hidden by hiding them under his own bushel. Their work speaks for their competency and the very fact that Morarjibhai, himself, has to review pictures, after his censors have passed and permitted them to run, speaks volumes for his censors' qualifications. Recent instance: "Nai Reet".

That Censor Dr. D. G. Vyas, an eye-specialist, is these days treating his own eyes after seeing Indian pictures through the Production Code. He need not, however, waste time on further treatment. All he needs is a loan of Minister Morarji's spectacles. You simply can't see a wrong thing through them and if by chance you do you can easily convince yourself of the rightness of it by a few arguments.

That Mrs. Kellock, the most charming woman on our Censor Board, thinks that all her colleagues are "very intelligent", including, of course, the bald chairman. What a trustworthy English lady! We must have more like her on the Board. The Board will look better at least in a photograph.

That Mrs. Kellock thinks loudly that "filmindia" is a "very good quality magazine" and is "getting wider and wider public". That is an opinion! How could she say that without consulting the bald chairman previously? This matter of departmental indiscipline must be investigated by Minister Morarji himself.

Nayan Tara, one of our few educated actresses, stars in "Tara", a social story produced and directed by R. D. Pareenja.

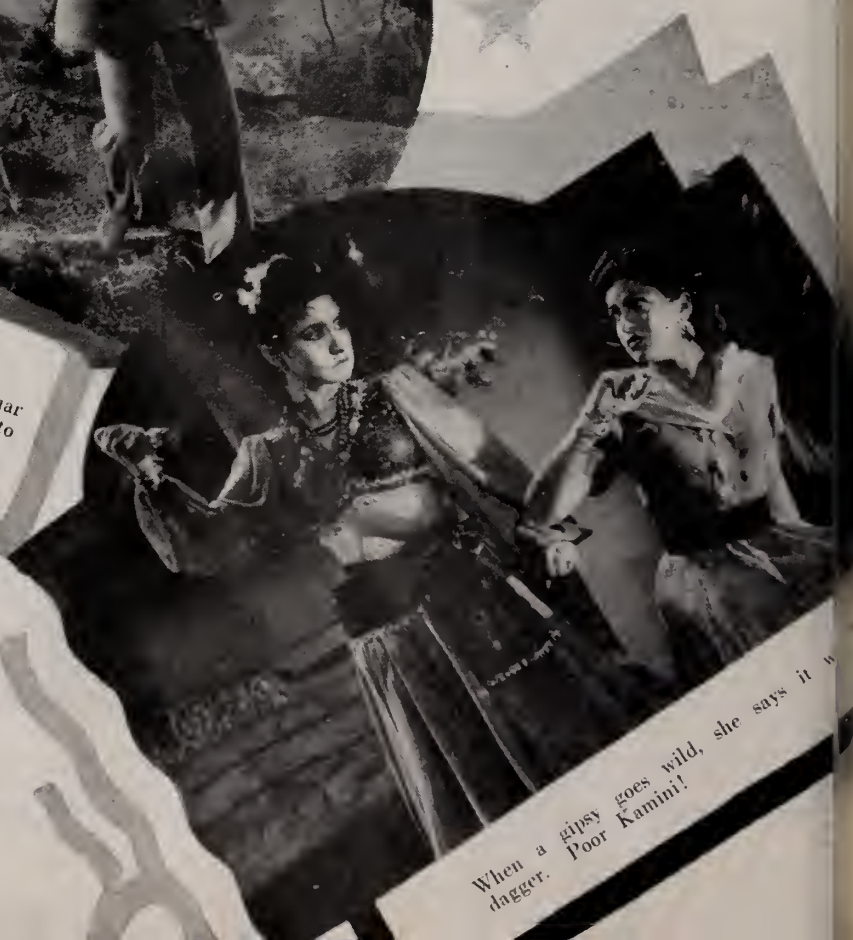
# "SHA
ON

With her picturesque cap, Paro makes an attractive gipsy. Add rhythm and grace to her make-up and you have a beautiful dancer.

## SHOOTING

Our news cameraman s
on the sets of "Shal
a social story produc
Filmistan Ltd. He
that "Shabnam" is lik
prove the biggest ente

Like all young lovers, Dilip Kumar wants to risk it but Kamini tries to pull him back.



When a gipsy goes wild, she says it w
dagger. Poor Kamini!

## NAPSHOTS

year. The way he has able to capture some most thrilling and dra- moments, it is not t to believe him.

Kamini Kaushal looks more pretty and coy every day. She makes "Shabnam" a romantic poem.

Comrades in distress—on way to their motherland—away from strife and struggle! Do they reach it alive?

ak, who plays Kamini's father, blesses her with Dilip Kumar.

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# Editor's Mail

*(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)*

**NATESAN (Chittoor)**

Who is the next woman in the run for an Indian rnor's post?

*We still have Vijayalaxmi after she gets fed up with America. And there are Sucheta, Indira, Krishna and so on till we ultimately reach Rehana who sang the Gandhi song in "Khidki" and qualified herself. We are not short of talent for the governor's post.*

Who is the leading money-earner among the film in India?

*Suraiya ! She needs a special saloon to travel to Delhi in these days when every waggon is required for rushing food to famine areas. Who says that Muslims are not treated royally in India? What a glorious example of secular democracy !*

What is the difference between a scorpion sting and man's tongue?

*You can kill the scorpion and save yourself another sting.*

I am told that some of the members of the Censor d are in close consultation with you. Is it true?

*I don't even know how they look except their chairman who is bald.*

Are you not guilty of describing Shri Morarji Desai ıe ideal Home Minister in India?

*He is, after Sardar Vallabhbhai Patel. Morarji is honest and incorruptible and that cannot be said of many.*

Why are you still strutting about in western dress?

*It is more comfortable than the Indian costume of "sherwani-and chooridar pyjama". The pyjama needs a Nawab's aristocratic idleness to pull it up and pull it out. I am a working journalist who has to turn time into a living.*

How is it that you have such a wonderful memory ) avoid repeating your replies in "filmindia"?

*My wife is my memory box. Nothing is published unless she okays it.*

**5 MOHINI GUL (Kuala Lumpur, Malaya)**

Big brother, are you ill again?

*Yes, little one, I feel lonely.*

I have written many stories in my spare time. ld you mind producing them for me?

*I shall certainly do so in my spare time in the next birth.*

**ESHWAR SANDILL (Rohtak)**

Can a mad man love?

*Love and lunacy are twin emotions.*

**K. C. BADRINARAYAN (Bolarum Dn.)**

How to tickle a woman's conscience?

*Fill up her hand bag with hundred rupee notes and ask her to go out marketing. Her conscience jumps to the cheeks and becomes a blush.*

**BARUN BOSE (Ajmer)**

Can Nehru swim well?

*Yes, but he needs the Sardar to row him to the bank when he gets out of breath midstream.*

**J. S. SHARMA (Jodhpur)**

What is a miracle? Have you ever seen a miracle being performed?

*There is one happening before our eyes—a man painting the whole of India in a single paint from a single pot.*

**MRS. PISTA DEVI JAIPURIA (Kanpur)**

What should be the attitude of a wife towards an obedient and loving husband?

*I don't like that word "obedient". It brings*

**Rehana wears a Banjara costume and looks prettier than before in "Lajawab", a social story of Variety Pictures.**

*down the husband to the level of a chaprasi. An obedient husband is not worth having. Only prowling cats like such men.*

**MISS V. R. BAIJAL (Kotah)**

If God wants to grant me a boon what should I ask for?

*Ask for a man like Baburao Patel as your husband in the next birth. You won't go to God again.*

I find that your views about many pictures quite agree with mine. Does it mean that our tastes are quite the same?

*See that? We are already agreeing in this birth !*

How does a caress become sweet?

*Every caress needs consent to take a sweet flavour.*

Why do I feel bashful when I have to go before one who is a stranger to me?

*I like you for that. A woman should always be modest. Modern girls make the strangers blush.*

**U. O. KHAN (Bombay)**

How would you define a virgin?

*Teenage at the keyhole of experience.*

**SARAL KUMAR (Saugor)**

What is Chiang-Kai-Shek's next move?

*He will fly to America—his wife's nursery.*

**NIRMAL (Rewa)**

How is sorrow related to tears?

**Sumati Gupte plays the lead in "Sakhar Puda", a Marathi social picture produced and directed by Vasant Joglekar.**

*Not all sorrows melt into tears nor all ... signify sorrows. Don't forget the crocodile an... biped cousin with tearful eyes.*

Is not the Congress leading us towards a heav... our life time?

*Oh yes, to a heaven of sadhus and mendi... who live on water and air !*

**KRISHNA CHANDRA PANDEY (Lucknow)**

What is your idea about a young Punjabi re... girl?

*I get ideas only after I see girls, not b...*

**MISS GANGA SANWAL (Lucknow)**

The Madras government have announced a pr... Rs. 500/- for the best picture of the year. What is o... advice to the government of Bombay in this connec...

*Not waste that money ! Producers often e... five hundred in a night on whiskey.*

**GURBAX SINGH (Kasauli)**

What is the difference between a kiss and a ...

*A hiss is a kiss denied.*

**R. S. KRISHNASWAMY (Madras)**

What is the fun in Indian women wearing s...

*To separate the legs which have been ban... in a sari for centuries. The slacks give the ... two distinct legs, one of which can be used t...*

**MISS MOHINI C. NAVANI (New Delhi)**

Who should first break the ice on the wedding ... the husband or the wife?

*Ice melts by itself on the bed of expect...*

**SOMCHAND RATHOD (Bombay)**

What is divorce to Al Nasir?

*A new bed !*

**MRS. INDIRA DEVI (Kanpur)**

What is the utility of a diplomatic smile?

*In the assembly of the wise, it is a w... muscular energy, unless the diplomat wants ... his usually false teeth.*

What is the next film in which Shantaram w... himself?

*"Shiv Shakti" ! He might play Vetal a... an eye on Jayashree.*

What do you think when you see a lady t...

*A lonely bed bug with nothing to bite*

What are the lessons of war of which the pol... speak so often?

*That weapons of killing become obso... fast and new weapons have to be invented*

**D. WILLIAM MOSES (Tanjore)**

What is the place of sex in politics?

*Same as in religion—in the lap of th...*

**I. I. MANKAD (Bombay)**

The Bihar government have introduced wh... in place of the customary red one. What do y... fer?

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*Those condemned to be hanged are not fastidious about the colour of the rope.*

**ARJANDAS D. BHARWANI (Ootacamund)**

Will you please draw up a pen picture of a world without women?

*You can't hang that picture in a bed room.*

What is your opinion about those spinsters who fall in love with married men?

*They are rushing for used stamps to catch late-fee clearance.*

Define suspicion?

*The speculation about the loyalty of the Muslims to India.*

What do you think of our various ambassadors abroad?

*They don't give us a chance to think. Many of them condemn themselves even before we accuse them.*

What opinion do you hold about S. S. Vasan of "Chandralekha" fame?

*A wise man of culture and calculation cashing his opportunity.*

**H. S. BHATI (Jodhpur)**

Why does Kamini Kaushal look so tender and delicate like the "chooee mooee" plant?

*She is a 'touch-me-not' proposition with a 'forget-me-not' look.*

Whom would you call the nightingale of today?

*Suraiya, not because of the voice but for the rest of it.*

**OM PARKASH (Delhi)**

Why do we often find children crying at midnight?

*Women who have hungry husbands often forget to feed their little ones who cry when empty stomachs disturb their sleeping hours.*

**R. D. SHARMA (New Delhi)**

I hate ladies not returning smiles !

*I insist on their having good teeth before doing so.*

**G. S. PRAKASH RAO (Cuttack)**

Why are modern girls fond of putting on wide necked jumpers?

*Air conditioning the shop front.*

**H. S. VENKATA RAO (Mysore)**

How did Negroes enter America?

*They were imported to sweat for the white man, primarily in the cotton plantations.*

What is the crime of a widow?

*The premature death of her husband, which is an act of God.*

I wish I were a child all the while. Don't you also wish for the same?

*No ! I would have to depend on my parents and I don't like depending on anyone.*

Alas ! Where have truth and non-violence gone?

*To heaven with their apostle.*

How to advertise one's intelligence?

*Start a magazine like "filmindia" and answ silly questions intelligently.*

**SURESH KUMAR (New Delhi)**

Did Gandhiji ever wear the so-called Gandhi ca

*Yes, when he had hair to hide.*

What is there in the orange dress of a sanyasi?

*It is a symbol of sacrifice the shade of wh has been borrowed from the complexion of Mot Earth.*

**U. BADRINATH RAO (Cocanada)**

One of my friends advised me to marry a Pa lady. What is your advice?

*Ask Mohsin Abdulla. He has married a Pa Lady. His address is: Hotel Marina, Marine Dri Bombay.*

**R. C. WHIG (Delhi)**

What is the attitude of a husband towards an actr wife?

*A valet who waits on her moods.*

Whom do producers fear more: you or Morar

*I bark, Morarji can bite. Isn't a bite mo dangerous?*

Are you a good neighbour?

*Till I am irritated.*

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ROOPCHAND
PUNJAB JEWELLERS
French Bridge, opp. Opera House, Bombay 4

*Diamond setting a speciality.*

What do the recent happenings in China and Burm indicate?

*That red has blotted out the purple and blue of old days.*

R. SHUKLA (Kanpur)

Is there any lease and lend star in our film indus-

*All are cash and carry propositions and the cash has to be black. White money hurts their eyes—too much glare.*

T JAH (Dibrugarh)

Men cannot have divorce where love abides. Was e no love between Kishore Sahu and Snehaprabha P dhan to lead them to divorce?

*It was lucky the mistake was rectified soon. Kishore is now a very happy man with a very devoted and charming wife.*

S MOHAN DAS (Kancheepuram)

Please compare the dream of a college student with t of a beggar?

*A beggar's dream is penny-wide, the student's is world-wide.*

Is a woman's smile contagious?

*Only if it is young and genuine.*

What is the difference between a curtain lecture a pulpit oration?

*The one is a show-down, the other is a show-off.*

SS VIMALA RAJASABAI (Madras)

How far has the national government helped the ian film industry?

*The government has got the industry throttled and you can see its tongue hanging out.*

N. NARAYANA RAO (Mysore)

What's a girl in a bed of downy feathers?

*A bird of passage!*

What's a life in a night club?

*Churning of the day's desires.*

Do you often go to a picnic?

*Not unless there is something to pick and neck.*

When is it that a girl doesn't look worse for wear?

*When the cradle is still in the store.*

When a hungry man steals bread is it a crime?

*It should not be but it is because all our morality revolves round the bread and the bed.*

What is a march past?

*A provocation to our white-capped leaders to pull up the spine and stand straight.*

What is a jungle mate?

*A barbarian in bed!*

What is the psychology of our people?

*Elect wrong men to rule in a moment of sentiment and then settle down to grumble for years.*

When does a person change his vote at the next elec-

*When you take away his sip and put a zip on his mouth.*

What's the difference between a doctor and an undertaker to a dying man?

*The doctor gives a friendly warning of the undertaker's business anxiety.*

Is a psychiatrist needed for film stars?

*Their conflicts are not emotional. They need only a gynecologist.*

What is your opinion of the working class movement in our country?

*It is a movement towards less work, less discipline, more money and more blackmail.*

Does a director make studio life exciting?

*Life in a film studio begins with a director and when he gets excited life naturally becomes exciting.*

Can we beat inflation?

*Yes, by beating our stomach till it stops eating!*

Who is a good neighbour?

*The one who doesn't have a quarrelsome wife, mischievous brats, a gramophone, a radio, a dog, an old car, noisy friends and self-assertion.*

Is the one we have now a lasting, enduring peace?

*When did we ever have peace since the white man became civilized and the Arab embraced the Crescent?*

Can a man have no emotions?

*A man's emotions are usually vapours of his pride.*

The modern girl can't live pent up in a cage?

*She lives in a sort of a Christian hostel which is usually a cage with all the doors open and suitors waiting at the doors.*

Are you a man of determination?

*I am a man of temper and temper often has a sharp edge of determination.*

What is your daily prayer these days?

*Take me, take a million others but let Sardar Vallabhbhai Patel live another 20 years. The sigh of relief after his recent escape shook the country like an earthquake. Never did a nation need a man so badly as India needs the Sardar today.*

T. R. G. SWAMY (Poona)

If you are between the devil and the deep sea, which would you prefer?

*The devil! There is a chance of arguing with him.*

How is the power of the press today?

*It is in the hands of power politicians.*

K. S. SANKARA NARAYANAN (New Delhi)

Do you mind telling us the object of your recent visit to Delhi?

*I went to see the Kutub Minar. They told me that it was leaning towards Pakistan these days but I found it straight, held by the shadow of Ashoka's pillar.*

What impression did you carry back after visiting the capital of India in February?

*I found our rulers unworthy of even inheriting beauty, leave alone creating it. I saw dirty shops even in the compound of the Council Hall.*

What do you think of Master Tara Singh's arrest?

*His tongue needs some protection as his sword needs the scabbard.*

Sardar Patel said that the Punjab is the brain and body of India. How far is this correct?

*If he said so, he lied. The Sardar often uses tact in his speech and tact is not always truth. Don't judge the Sardar by what he says. Judge him by what he does. The Sardar, himself is not a Punjabi.*

**S. M. JOSHI (Bombay)**

How many underground workers live in dreary caves as shown in "Aparadhi"?

*What you saw in "Aparadhi" was nonsense. Our political workers don't go to the caves when they go underground. Most of them have been found in other people's bedrooms.*

Is death the end of life?

*Death is a ceremonial of eternity and an introduction to divinity. It is thus the beginning of a new life.*

How many more gods will be added to this land of gods?

*As long as there are Godses in this world, there will be gods.*

What is your definition of a drama?

*Drama is a conflict between the things as they actually exist and as one would like them to exist.*

**S. CHANDRA RAWAT (New Delhi)**

How to reply to a lady's wink?

*Close your eyes. When a woman winks she is no lady.*

**MOHAN CHANDRA MISRA (Lucknow)**

Why are cinema songs more attractive than classical songs?

*They tickle your feet with their rhythm and excite your passions with their words.*

**G. R. MANSUKHANI (Calcutta)**

Is it worthwhile to marry when your earnings are just sufficient to keep you comfortable?

*No ! Honey needs money to be sweet.*

**JIVAN M. GANDHI (Ahmedabad)**

Why are politicians respected more than artists?

*You respect those whom you fear. Politicians are the guardians of our past, present and future.*

**MARRIS NELSON (Agra)**

What would happen if Russia also invents an atom bomb?

*Then they would want to know which one is more destructive. That means more Hiroshimas for humanity.*

**One of our excellent character actors, Mubarak giv classic performance in "Maang", a social story of Light Films.**

Have we any actor with a parrot nose?

*We have an actress with a polly nose—S hana Samarth.*

**MOHINDAR SINGH (Nabha)**

What is a second marriage to a widow?

*A rehash of an old dish !*

Law, for what?

*To provide work for policemen, lawyers judges.*

Who do you think are the opportunists in In politics?

*The Communists ! They make capital ou both, the Socialist organization of labour and Congress inefficiency.*

**MISS T. PAI (Bombay)**

Why this modern tendency to uproot roses plant cabbages instead?

*Life is losing its old perfume with the d pearance of the roses and Communism is comin with the cabbages. The smell of food is becor the best perfume for the hungry millions.*

Which is the shortest cut to a modern maid heart?

*Modern maidens have garages inside t which accommodate big cars.*

Aren't rest and idleness synonymous?

*Those who work hard need rest. The idle those who having work escape it.*

What are dharma and karma?

*Dharma is the code to regulate Karma, the action.*

When does one learn patience?

*When the world around fails to appreciate impatience.*

"One's mind is one's church"?

*Then a woman's mind must be a congregation of many faiths.*

What is eternity?

*The good time others have after we have passed out.*

Isn't Maharaj Singh the most democratic of all the vernors?

*Governors are the chief receptionists of the provinces. Armed with a fixed smile, the only power they exercise is in the handshake. The democratic ones are to be picked up from those who have the power to strike.*

Whatever man might talk of love and God does he t pursue gold ultimately?

*By love and God. man usually means sex and success.*

What is the difference between an ordinary smile d a dimpled smile?

*The dimple adds sex to the smile.*

What is your attitude towards people who put on s?

*Amused detachment! These people imagine that they make an impression on others but deceive themselves every time.*

What can be colder than ice?

*A cold shoulder.*

In which holy river shall I wash away my sins?

*In the one that flows through galvanised pipes but don't use the soap which the film stars use. If water could wash off sins, tears would have made women angels on earth.*

Who is the Jane Russell of the Indian screen?

*That is a problem of mathematical measurements which Congress ministers won't allow in these days.*

Why does your garden lack a fountain?

*In crowded cities like Bombay, fountains are fixed in bath rooms and not wasted in gardens.*

Can you distinguish between praise and flattery?

*When you pay two rupees and buy a copy of "filmindia" it is genuine praise but when you get five rupees for a letter in the "Woes And Echoes" columns, that is sometimes flattery.*

Will you come to my village to see the belles balancing three pots of water on their head?

*I come from a village where belles carry three on the head, one on the left arm and a bucket in the right hand and yet keep a straight head over a figure which would make the soul of Ravivarma sigh all over again.*

Don't you wish to be your own posterity?

*It is too late now having already contributed to the population of the country. Even in my profession I have become already an ancestor with hundreds of journalists taking their germ of life from my success.*

**H. A. RAHMAN (Melvisharam)**

What is there in Paris which attracts the whole world?

*Its bad reputation for girls which people wish to investigate further under the excuse of studying art.*

**V. M. BALACHANDRAN (Quilandi)**

Please tell me all the history from a Gandhi cap to a ministership?

*It is a tale of three words: caps, cars and cartridges.*

L-o-n-g-e-r
mileage
on
Firestone
De Luxe CHAMPION TYRES

By the way, what is your conception of a dream girl?

*One in bed is worth two in a dream.*

**ARJUN RAJ MEHTA (Jodhpur)**

Is Karan Dewan a woman-proof boy?

*Yes, women leave him alone.*

**ANILA PERSHAD (Delhi)**

I was nonplussed when my servant asked me how many people are there who really follow Mahatma Gandhi's teachings?

*Good teachings are used for precept and not for practice. And how can you follow a dead leader when the living ones are kicking you about constantly?*

**MISS VINODINI CHAUDHARI (Bombay)**

Define a friend, a cousin, a relative, a guest and an enemy and tell me whom do you like out of these?

*I like a friend because he is such a rare entity in my life; I have no cousins and I fall back on my wife's stock—they are rotters; my nearest and only relative is my father—a book-worm like me; guests I like at the dining table to add relish to the tasteless food I am obliged to eat; enemies I have none though many flatter themselves by imagining themselves to be so.*

**K. LAL (New Delhi)**

Do you dance or sing?

**Mohana is going to tickle millions in "Patanga", a social story produced by Varma Films.**

*I do both but no one appreciates my talent cept my wife.*

Where is Dalsukh Pancholi of "Khazanchi" fa and what is his future programme?

*He is in Bombay, a refugee who has left behi his fortune in Pakistan. Freedom made him orphan.*

Have you ever seen a polite politician?

*They are all polite till they get power. W power they patronize.*

What will a pickpocket do if he were let loose a nudist colony?

*He can pick a blush or steal a kiss.*

**K. SHAKUNTALA (Hubli)**

How can you compare a widower to a widow?

*A widow is an empty scabbard, a widower naked sword.*

Does beauty spell joy?

*Not unless it is generous.*

What does the term income-tax mean?

*The game of 50 % theft and 50 % detecti between two parties.*

**V. K. FAZLUR RAHMAN (Bangalore)**

Another name for luck is Chandulal Shah. you agree?

*No ! Luck has a smiling, pleasant face.*

How to kiss a girl who has protruding teeth?

*Use the cheeks. They have no teeth.*

Disappointment in love; what does it mean to man?

*An incentive for another enterprise.*

How much energy is used up in editing "filmindia"

*Eight hours a day for 22 days !*

What is your frank opinion about our newspaper

*A huge waste of paper and ink with some ra exceptions.*

**NAROTTAM DAS (Kanpur)**

Do you still enjoy an occasional bachelor evenin

*When my wife goes on her seasonal pilgrima to some Hindu shrine or other, I become a widou —not a bachelor.*

**H. SAVITRI BAI (Madanapalle)**

Did Bapu need the immersion of his 'asthi' in hundred rivers for his passage to heaven?

*Godse sent Gandhiji to heaven. He was charge of the gates for the day. He opened th suddenly and let our old saint in. Once he was the late comers rushed to collect the dust of his f and sprinkled the way with the waters of a hundr rivers.*

What should be one's qualifications to become member of the board of film censors?

*He must enjoy Minister Morarji's approv*

**HAKUMAT RAI SOOD (New Delhi)**

How can I come into limelight?

raiya Chowdhary, a new comer, makes her debut with a nce in "Lekh", a social story of Liberty Art Productions.

*Marry a beautiful woman or acquire a beautiful sister. A loyal sister-in-law would also do. That is the present vogue in New Dehi.*

**P. GUPTA (Bikaner)**

What is the difference between entertainment and lgarity?

*Vulgarity is entertainment with a wrong tickle.*

Suicides are more prevalent in the West than in the st. Why?

*People live longer in the West so they like to end it earlier. In the East they just lie without having to be killed. Suicide is a luxury in the land of hunger and pestilence.*

**B. LAL (Simla)**

What is, in your opinion, the greatest tragedy in the e of today?

*The belief that our jail pilgrims are also good administrators.*

How do you distinguish a policeman from a polician?

*The politician with a baton is a policeman. The rest are politicians.*

**CHINDRA NATH SIRCAR (Khargpur)**

What business has made the Aga Khan so rich?

*The business of his followers who give him the dividend.*

**. RAJENDRA SINGH (Agra)**

Once upon a time there was an actor named Charlie the screen. Where he is now?

*He is doing his monkey tricks in Pakistan these days.*

Why are our gods made of stone?

*So that we can break our heads over them without upsetting them.*

**OMESH CHANDRA WHIG (New Delhi)**

Does Suraiya act?

*She makes an honest attempt but doesn't score much*

**J. S. SHARMA (Jodhpur)**

Who bestowed upon Sardar Chandulal Shah the title of 'Sardar'?

*I did and he let me down.*

**IKRAM AHMAD KHAN (Raigarh)**

When does democracy become aristocracy?

*When little men get drunk with power.*

Asses bray, dogs bark and men . . . ?

*Do both.*

**P. K. KUNJU MOIDU (Cochin)**

What do you think of a woman who renounces the right of motherhood?

*A selfless pal and companion to her man.*

**MISS DORA SAMUEL (Cuttack)**

Oh, editor of "filmindia", wherein lies your brain box?

*In your purse bag, darling!*

Do you tutor anybody in journalism?

*Those I taught ran amok and are now painting the town red with black ink.*

Where is Suchaprabha these days?

*Her pilot has grounded her.*

**H. S. RAJAGOPAL RAO (Madras)**

Madras city is threatened with food shortage and water shortage. What next?

*I visited Madras recently and found it to be a city of the living dead. Dead men don't worry about shortages.*

Sometimes dogs are more faithful than your own kith and kin. Why?

*Not sometimes ! Always!*

"Harijan" was sold like hot cakes when Bapuji was alive and now it is rarely read. Why?

*Papers are read because of the men who write them and not because of those who print them.*

**MISS G. A. MOHINI (Bombay)**

What facial features should be changed, if at all this was possible?

*Some of the faces under the white caps should be disfigured to bring them in harmony with the dirty minds inside.*

**MRS. ROMA NAG (Calcutta)**

How would you define Indian philosophy?

*Contemplation at 10,000 feet above sea level from where earthly things look too insignificant for human use. The pity is that even at that height one*

*needs two meals a day and nowadays a pretty air-hostess.*

**O. P. MATTHEWS (Jullundur)**

My wife is five feet tall, slender, supple and beautiful, a first class singer and housewife and sticks like a leech. What more should I expect from her?

*Does she talk?*

**P. C. SIDDALINGA RAO (Bangalore)**

What is the importance of Jallianwallah Bagh?

*An episode of tyranny to be shouted as a slogan whenever power sprays its bullets on the people.*

Can we walk erect if we live on charity?

*People are so shameless these days that to their stiff gait they add a frown or two if they don't get their share in time.*

**YOGESH CHANDRA WHIG (New Delhi)**

When the audience starts snoring in a picture house. what does it signify?

*A soothing picture.*

**D. K. GODBOLE (Nagpur)**

In "Moroochi Maoshi" Acharya Atre acts himself. What is the necessity?

*He probably fancies himself to be Orson Welles. I hope he doesn't play the "Maoshi" by any chance.*

**S. D. SHUKLA (Kanpur)**

Need one be artistic while making love?

*Love is a game of impatience. To be artistic you need time.*

If, as you say, Stalin is the God in Russia, who is the Satan there?

*Satan lives outside Russia as the first citizen of the democracies, as the Communists would have us believe.*

What do you think of a student striving to pass his examination by copying?

*It is a labour saving device as the present day examinations are not worth much anyway.*

**K. R. RAJAN (Bombay)**

Why do Christian couples celebrate their silver wedding as if it is a great achievement?

*To be together after 25 years of struggle and strife is a great achievement.*

**G. SANJIVA RAO (Bombay)**

A girl in India prays for a good husband if not married. What does she pray for after marriage?

*Still for a good husband ! A good husband is the mirage of a woman's life.*

**DWARKA NATH BITHAR (New Delhi)**

Who are pure vegetarians?

*Bulls, goats and their kind.*

**MADAN LAL BEDI (Rampur)**

Do you think that Kedar Sharma is satisfied with his present job?

*Kedar is an artist, in spite of his thin voice, and an artist constantly chases an ideal to be ever satisfied.*

**Nigar, smart and vivacious, puts life in "Bikhre Moti" problem picture of Great India Pictures.**

**RAJESH N. SAXENA (Meerut)**

How can we solve the beggar problem in India?

*By whipping them in the streets and sendi them to work.*

**K. G. MATHUR (Ghaziabad)**

What is the need of giving employment to gi when there are still so many boys on the bread-hunt?

*Do the girls live only on air?*

**D. D. TUNGIKAR (Hyderabad Dn.)**

Are Gujaratis a martial race?

*They shoot silver bullets.*

What do the film actresses love?

*Praise in "filmindia" which they so rarely g*

**M. P. MAHENDRA (Arui)**

What has the common man gained by independenc

*The right to leave behind a free man's corp*

Will India ever have peace with a neighbour li Pakistan?

*Let us pray, for, peace is a prize worth a m lion lives.*

Are Sikhs Hindus?

*No ! Sikhism is a different religion altogeth*

**SUDARSHAN KUMAR (New Delhi)**

What is virtue?

*An anaemic competition of vice.*

..b, one of our most popular actors, leads every one ..the ear in "Sipahiya", a thrilling story of Super Pictures directed by Aspi.

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**..OVINDA RAO (Mysore)**
Have you decided to sit on the fence and watch all ..life?

*Not merely watch but yell!*

**..B V. PATHERYA (Calcutta)**
Why is it that as civilization advances poetry de..s?

*The advance of our civilization is an enterprise in new methods of killing. What is there in it to sing about?*

**..TIBHA SANE (Poona)**
Why is there pleasure in vice?

*In a world of sinners, vice has acquired glamour. Virtue is food for saints.*

**..LAKHANPAL (Nabha)**
Why don't you go to clubs?

*They smell too much of wine, women and wealth.*

**..RISHNASWAMY (Benares)**
What do you think of the following similes: as ..te from Gandhian ideals as a Congress minister; ..ell-dressed as a supply officer; as unconcerned and ..us as an officer of the Food department; as mis..ng and incorrect as government statistics; as miser..as in a third class compartment?

*Quite nice! You can add one more: As honest as a white-capped blackmarketeer.*

**C. M. R. NAIR (Poona)**
Why does a woman generally hate her husband when he becomes insolvent?

*A woman's pride is wedded to her grocer, though her nights belong to her husband.*

**K. C. JAISWAL (Wardha)**
How should one learn to bluff scientifically?

*Become a journalist.*

**K. N. RAO (Bombay)**
How long do you think the refugees will have to remain as 'refugees'?

*Till they turn the local citizens out of their homes. Watch the Sindhis doing this.*

**MANORANJAN DATTA (Bombay)**
What does Protima Das Gupta think of herself when she wears slacks?

*She thinks a lot of herself. But that is not important. Poor girl!*

**D. VASUDEVA RAO (Hospet)**
Do you agree with Nehru's desperate cry "Produce or Perish"?

*The way we are growing in numbers people seem to have heard produce and perish.*

**M. K. RAMANATH (Bangalore)**
What is your frank verdict on Rita's love affair with Prince Aly Khan?

*We must get Aly Khan's opinion. He shares the bed with her.*

**KHURSHEED BANU (Melvisharam)**
Which is the most beautiful city in the U.S.A.?

*San Francisco! It has both, climate and colour.*

**BULO T. HARISINGANEY (Thana)**
What do you think of the postman who being tempted away by the beautiful and attractive make up of "filmindia" does not take it to its right destination but keeps it with himself?

*An aesthete! We have too many of them.*

**MRS. SANDHYA NAG (Shillong)**
How to increase one's word power?

*Read "filmindia" regularly. You will acquire a voltage that will keep people a mile away, of course, all cackling about you.*

How did you earn your first money?

*I didn't earn it. I stole it from my father's pocket.*

**MISS DAYA KUMARI BAIJAL (Kotah)**
Would you like to become a member of the Constituent Assembly?

*No! I am not a dumb-waiter. I shall be thrown out of the party even before the first session. Congress bosses don't like critics.*

**KAMAL KISHORE MALANI (Jodhpur)**
What is the most prevalent evil in America?

*The dollar race! It keeps both the runners and the backers constantly sweating.*

Do you approve of gambling?

*Oh, yes, if you have money to burn.*

**B. K. GHOSH (Lucknow)**

What is your idea about the Islamic States?

*"Islam" means peace but an Islamic State means trouble.*

**M. VASUDEVAN NAIR (Calicut)**

Why is Protima Das Gupta fond of posing with a cigarette tin in her hand?

*Protima takes all sorts of poses. She is a versatile artist. But that may not be a cigarette tin, it may as well be a collection box.*

When a girl blushes on seeing you, what conclusion would you draw?

*That she is a cradle-hunter. Run away unless you like to pay milk bills.*

What do you think of the present day students?

*Spineless rowdies poisoned by politics!*

**A. P. SURI (New Delhi)**

For many years I had not seen Indian pictures. Since reading your "filmindia", I have started seeing Indian pictures. Why?

*You have become intellectual now and you probably go to verify my reviews.*

**A. S. NAIDU (Secunderabad Dn.)**

Who is the king-maker at present in India?

*We don't make kings in India these days. We unmake them and our prize unmaker of kings is*

**Poornima, sweet and sad, makes a good impression in "Thes", a social theme directed by Kidar Sharma for Oriental Pictures.**

*Sardar Vallabhbhai Patel, the bronze idol of lions.*

Sardar Patel is called the iron man of India I learn that he is a very sympathetic and kind man. me your views please?

*Haven't you seen his little grandson on his l Well, only kind men are liked by little ones. E our princes love him.*

**D. R. THAKKAR (Parel, Bombay)**

When a student in Surat complained to Home Mi ter Morarji Desai about not getting enough kerosene for his studies, the minister is reported to have a the student to go and study under the municipal l post because he himself had done so. Is this a story—the one between the minister and the lamp —and is it the right remedy for government's failur supply kerosene?

*For the truth of the story ask the lamp There is no intelligence in the reply which a nineteenth century prescription for a twen century grievance. It is like asking a man, complains about railway irregularities, to g Benares on foot because in old times people on a pilgrimage in this manner.*

**M. K. PANJWANI (Bombay)**

Who, do you anticipate, would write the best ol ary upon your death?

*Dead men don't read obituaries. The li do and their opinions don't move the dead.*

Are you the same Baburao Patel who directe picture called "Maharani" featuring Padma Devi n years ago?

*There is only one Baburao Patel in India*

**MRS. ACHLA KAPOOR (New Delhi)**

What will be truth without a lie?

*A virtue without glamour.*

**MISS PRABHA (Bangalore)**

Is the press given complete freedom in our coun

*Absolute freedom to praise the government print the photographs of the ministers.*

What salary do the Indian ministers draw?

*Though the actual salaries are small, even t salaries are more than what some of them des*

**V. R. MOORTHY (Bombay)**

Apart from her youth what else has Suraiya?

*The goodwill of idiots.*

**M. C. TEWARY (Lucknow)**

Does it not pain you when you see a person able than yourself enjoying better life than you do

*Oh, no! I never overrate myself. I al feel that I get what I deserve. If the other gets more all luck to him.*

**MRS. MAYA JHA (Lucknow)**

Which is the best dress for a young lady?

*One that covers her physical defects and to her charms. Parsi women wearing skirts i the Western costume.*

**S. G. BIJAWAT (Mhow)**

Are you always honest in your criticism? Pe say you are not.

utiful Naseem is looking more beautiful these days in andni Raat", a social theme of Taj Mahal Productions, directed by Mr. Ehsan.

*Never mind what people say! People called even Gandhiji a charlatan. I may commit an error of judgement but my honesty can't be questioned.*

S KAMALA (Kanpur)

What is your opinion about educated girls?

*Basically they are not an improvement on the old stuff but they are useful and we need more and more of them every day.*

RA KUMAR MARIA (Lucknow)

Who are these Miss T. Pai and Miss U. Pai—real s I suppose?

*They are sisters I guess, seeing that they have the same address: No. 7, Jalu villa, Irla Village, West Ville Parle, Bombay 24. Write to them and find out for yourself.*

I. DEVADANAM (Vijaywada)

Some members of the Constituent Assembly have spoken a word so far. What are they elected for?

*They are the dumb-waiters of democracy who represent our dumb millions and sell them to the power politicians.*

RUDEV SINGH PANOON (Patiala)

Is fighting inhuman?

*As only human beings do all the fighting it must be humanitarian.*

R. WADEKAR (Poona)

Even in a beggar's role an actress wears good clothes n Indian picture. Why?

*Even poverty has to be glamourised in a motion picture to sell tickets at the box-office.*

**MISS LAXMI M. DARYANI (Bombay)**

I want to see you personally. Can you tell me where I can see you?

*Between four and six on Thursday afternoons at my office on Sir Pherozshah Mehta Road.*

**MISS GOURO CARAMBIAH (Mercara)**

What do you criticize in your wife?

*Her consistently good nature in the face of provocations. She often irritates me with her gentle patience with people.*

What would happen to India if the Communists get the upper hand?

*Children would lose their parentage and there would be no wills and death duties.*

**K. SURINDRA NATH (Delhi)**

Why do Hindu actresses generally flirt with Muslim actors?

*When they do, they advertise the impotence of their husbands and emphasize the culture of their Hindu neighbours.*

**Rs. 500|- IN 25 PRIZES EVERY MONTH**

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

**PRIZE WINNERS FOR JUNE**

1st Prize: Rs. 100|- to Miss T. Pai (Bombay); 2nd Prize: Rs. 80|- to S. M. Joshi (Bombay); 3rd Prize: Rs. 50|- to A. B. Natesan (Chittoor); 4th Prize: Rs. 40|- to D. R. Thakkar (Bombay); 5th Prize: Rs. 30|- to A. N. Narayana Rao (Mysore) and 20 consolation prizes of Rs. 10 - each to the following:—Miss Mohini Gul (Kuala Lumpur, Malaya); Miss V. R. Baijal (Kotah); Nirmal (Rewa); U. O. Khan (Bombay); Miss Ganga Sanwal (Lucknow); Mrs. Indira Devi (Kanpur); Miss Mohini C. Navani (New Delhi); Arjandas D. Bharwani (Ootacamund); R. D. Sharma (New Delhi); Suresh Kumar (New Delhi); S. Mohan Das (Kancheepuram); T. R. G. Swamy (Poona); V. M. Balachandran (Quilandi); K. Lal (New Delhi); Miss Dora Samuel (Cuttack); Mrs. Roma Nag (Calcutta); S. D. Shukla (Kanpur); M. K. Ramnath (Bangalore); Mrs. Sandhya Nag (Shillong); and M. Vasudevan Nair (Calicut). Money Orders are being sent to all the prize winners.

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*Songs:*
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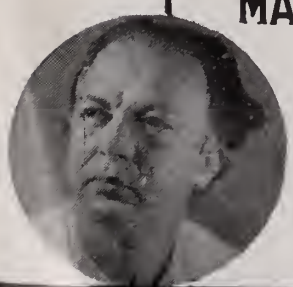

*Written by:* HASRAT LUCKNOVI

*Directed by:* MOHD. HUSAIN

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# Kishore Sahu Outclasses Other Directors !

## *"Sawan-Aya-Re" Presents Excellent Drama !*

Kishore Sahu's "Sawan-Aya-Re" s a school for directors—directors ike Shantaram, Vijoo Bhatt, Kardar nd Mehboob who hardly show any nesse in the emotional and artistic xpression of a drama. If they call hemselves true artists, by instinct nd training, they should sit at Kishore Sahu's feet for a year and at east learn to discriminate between heir much boosted camera crafts-nanship, which is at best crude and nechanical, and the subtle and sen-itive expression of human emotions o badly needed to dramatize life nd make it at once convincing and rtistic.

"Sawan-Aya-Re" is a delicate and eautiful work of a fine and cultured nind. It is a great epic of emotions which only a well-educated Indian, ecutely sensitive to his ancient heri-age in cultnre and human values, an prodnce.

One wonders whether half the directors in our country would even nderstand the subtlety of Sahu's art which has portrayed human emo-ions with such gentle and delicate nues as to make the human drama t once fascinating and irresistible.

Whatever the box-office verdict of the masses who see our motion pic-ures, this picture must remain, for a long time to come, a glorious mile-tone in art and dramatic expression in the annals of film making in this country. Kishore Sahu has left the Bhatts, the Kardars and the Shanta-rams of the film industry far behind and he need not even look back to see their place in the race for pres-tige and distinction.

### A MARRIAGE TANGLE

The main theme of the story is simple—in fact too simple. But when the writer-director's genius punctuates the theme with innumer-able subtleties, at once psychological and artistic, the story that emerges becomes a dynamic drama of human emotions.

**SAWAN-AYA-RE**

| | |
|---|---|
| Producers: | **Hindustan Chitra** |
| Language: | **Hindustani** |
| Story & Dialogue: | **Kishore Sahu** |
| Camera: | **V. N. Reddy** |
| Sound: | **P. Raymond** |
| Cast: | **Kishore Sahu, Ramola, David, Sofia, Mohana, Gulab, Pratima Devi etc.** |
| Released At: | **Krishna, Bombay** |
| Date of Release: | **13th May 1949** |

Directed By:
**KISHORE SAHU**

The Mathurs, a well-to-do white collar family, come to Naini Tal with three grown-up daughters: Asha, Sudha and Rama. Asha doesn't be-lieve in marriage and to prove her belief she has already written a book against it. Sudha believes in fun and riches. Rama is good and expects her parents to do the need-ful. Lady Mathur starts a frantic search for three suitable would-be s and in this Khanna, an old family friend, helps.

Anand, artist, idealist and gentle-man, now meets the family and soon crosses swords with Asha on her none-too-convincing argument against marriage. When Sudha finds out the fact that in addition to being famous and talented, Anand was also very rich, she brushes up her teeth for a good bite.

In the meantime, Asha and Anand fall in love with each other but Asha turns Anand's proposal to marry into a platonic friendship. Anand doesn't protest but in his gentle way he decides to introduce Asha into the intimate cloisters of his heart and takes her to his village to meet his widowed mother.

**Kishore Sahu—writer, producer and director—produced "Sawan-Aya-Re" —a school for directors.**

The sequences here are beautifully conceived and portrayed in a refined manner worthy of the highest cul-ture among the Hindus. In choice, gentle and unobtrusive dialogue, Anand's mother takes the platonic edge off Asha's love and the girl soon discovers herself ready for marriage. Anand, however, doesn't even suspect anything about this change in Asha.

Sudha knows about it and she de-cides to clinch the affair quickly. While Asha lies dreaming on her bed, Sudha drops in at Anand's studio and using all guise and guile, manages to spend a night in the studio alone with him.

The dawn brings the Nemesis with the Mathurs at the studio, fretting and furious.

### MASTERLY CONCEPTION

With a callous calculation, Sudha announces Anand's decision to marry. The Mathurs smile approval. Anand's silence and stoicism in this sequence constitute a masterpiece of dramatic conception.

Sudha and Anand are married. It was a marriage between the two Poles—a wedding that brought nei-ther the bodies nor the souls together. It was harmony stillborn—the superb stoicism of Anand on one side and the utter recklessness of Sudha on the other. His love for Asha was corroding Anand's soul every mo-ment and he soon took to bed—a wreck in love. His serious condition

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ought the Mathurs to see him and
y arrived when Sudha was out
th her paramour and Anand lay
glected.

The story soon rushes to a climax
which Asha nurses Anand back
health making Sudha furious.
dha decides to poison Anand but
ls into her own trap and dies.
e reconciliation between Asha and
and is once again an unusually
oving sequence very rarely seen on
Indian screen. It ends well with
mola in Kishore Sahu's arms.

**THE VERSATILE SAHU!**

The photography of the picture is
t at all happy—Ramola, Kishore
d Mohana being the main sufferers.
e cameraman seems to think that
human face is a flat canvas and
strong front light helps to push
all the faces. Sound recording
uld have been better with a little
re care. The sets and outdoor
cations are good. Music is appro-
iate, though Khemchand's tunes
minded one of Ranjit's old music.
is fellow seems to have started
ling out his old hash.

Kishore Sahu's direction is superb. His deft handling of the psychological subtleties of the story is masterly and makes the picture one vivid emotional experience. The dialogue of the picture is an education in idiom and economy of words.

Not satisfied with writing the story and directing it, Kishore Sahu has played Anand, the hero of the story. This is a difficult role to play with its inherent design of culture, idealism and gentle stoicism. Kishore lives it to perfection and in complete harmony with his own conception of the role. His final pathetic moment bring tears to the eyes of the audience.

**RAMOLA'S GREATEST ROLE!**

Ramola supports Kishore wonderfully as Asha. This is easily the greatest performance Ramola has given in her long and versatile career as an artiste. Under Kishore's competent direction, her talent reaches new emotional heights and in the pathetic sequences Ramola wins the laurels with an ease that proclaims her as a great artiste.

David plays Khanna, a walking and talking role. with his characteristic ease. Sofia does her bit as Sudha but looks ridiculous when she starts prancing before a piano. That girl shouldn't lift her leg to dance.

Mohana, a new comer, looks pretty and gives some nice comic actions as Rama, the youngest daughter of the family. Mohana, however, was wrapped too much seeing that she has things to reveal. Pratima Devi has a role that fits her like a glove. She does it beautifully and so does Gulab. the incomparable old lady of our screen!

We doubt whether we shall see another excellent picture like this during the year. Till then "Sawan-Aya-Re" must be considered as the best picture of 1949. It is a picture worth going a long way to see.

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*Starring*

**Vithaldas, Paresh Banerji, Bhupendra Kapur, Mira Misra, Geeta Bose, Bela Bose, Tandon, R. P. Kapur, Mohini, Madan, Nurjahan (junior) Najma, and Jayshanker Panchotia.**

*Scenario & Directed By*
**VITHALDAS PANCHOTIA**

*Songs*: **Madhur** *Story & Music*: **Moti Babu**

Produced at INDRAPURI STUDIOS

*For particulars contact:*

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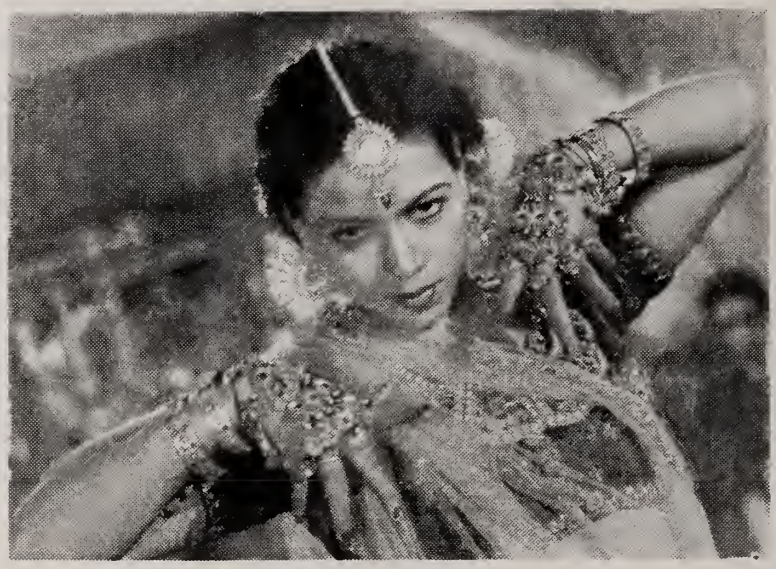
# SITARA CHALLENGES THE INDUSTRY!

## FOR HER DANCE



*Produced by:*
MEHTA &
RAGHUPAT ROY

*Music:*
KISHUN
DAYAL *B.Sc.*

IN

*Liberty Art Productions'*

# LEKH

*Directed by*

G. RAKESH

*Starring:*

★ SURAIYA ★ SITARA ★ MOTILAL

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# "Ziddi" Presents A Stupid And Boring Story!

## *Exhibitors Likely To Lose Heavily On This Picture!*

"Ziddi" is a silly story with a idal background and stuffed with many handy coincidences to ke a stupid, boring and inconse- ential motion picture. There is thing intelligent or intellectual in story throughout its long length d one wonders whether the two cated Lateefs (Mr. & Mrs.) have o adopted the too common thods of our Lalls and Bhais of oducing cheap motion pictures y for profits.

"Ziddi" is a stupid marriage tan- in which the younger son of an stocratic family falls madly in e with a young, orphaned maid vant of the family and is prevent- from marrying her.

n trying to elope with the girl. boy is chased by his elder brother d a convenient accident throws the l into the usually waiting river m where the heroine as usual is cued by strangers with all her es intact and the hero and every around as usual think her to be d.

n motion pictures they never rch or wait for the corpses of the d people as we do in life. The er undertakes to do all the last s to the dead and when the river ls, strangers do the needful.

he heroine is as usual accepted hout a question by another aristo- tic family with of course a mar- geable daughter waiting for the e dramatic opportunity to rush in a wedlock.

he time is now ripe with the hero l the heroine torn apart by a cruel l conventional world. The hero, course, mopes for a while, not at in the Majnu manner because a y of Ismat Chugtai must have a gressive-minded hero like say— hsin, and then agrees to marry girl—strangely enough the very who had saved the heroine from wning.

oincidences now contract the field of the drama and with the marriage of the hero the fateful river is crossed again and all the characters are brought within the shooting range of one another.

After a dance, a fire and some pandemonium the seedy hero who has been carrying his bed of love in his tired eyes all this time, is brought face to face with his missing beloved.

Now the new bride gets going. She makes some passes at the hero, but the fellow having dropped his guard long ago, she gets disgusted and elopes with another man.

Arriving at the fateful river waiting patiently to receive another human body, the bride recovers her Hindu conscience suddenly and jumps into the river solving all the problems of Ismat Chugtai in a minute. The hero's eyes suddenly brighten when he sees his beloved being chaperoned by his brother and other members of the family. It ends well. In fact, damn too well!

Not once during its long length does the picture become either interesting or even tolerable.

### TINNED MUSIC!

Josef Wirsching, the German cameraman who had once made a name at the Bombay Talkies, seems to be back in the saddle. His work in this picture is, however, far from satisfactory. Kamini Kaushal suffers the most at his hands. He didn't seem to get a hang of her face till the last. Wirsching should see some other Indian pictures in which Kamini looks as pretty as a doll.

Prem Dhavan has given some good lyrics but Khemchand has cast them in his old Ranjit tunes, thereby making even the words look old. Shahid Lateef's direction is still very amateurish and half-hearted.

### VEERA'S SLEEPWALKING!

Kamini Kaushal who plays Asha, the pretty maid servant, does her usual bit, in spite of the director perhaps, and thus provides some relief in an otherwise boring picture.

Nawab plays the a la Lionel Barrymore uncle, chair and frown, and does a good aping act. Dev Anand has a spineless role as the hero and he portrays it in a spineless manner. This boy's approach to work, we guess, is getting shadowed by his easy success. What a pity to see some good material going to dogs so soon!

Veera plays the wife of the hero's elder brother acted by her own husband, Mohsin. While Mohsin seems anxious to keep the false moustache on his upper lip—and he betrays this anxiety in his very first shot by pressing the moustache. Veera walks through the picture like a somnambulist on stilts. Veera has had enough trials so far and it is now only too obvious that she can't act with the corner of her eye always on the camera. Mohsin is also equally camera conscious throughout the picture and both husband and wife, though actually so in life, failed to convince us as such on the screen—the couple of children shown being the only evidence of their intimacy and harmony in wedlock.

Indu gives quite a good dance in the picture as Chamki, the maid, but her passion for her young master has to be accepted as probably a progressive phase in love-making.

There is nothing in "Ziddi" to shout about. At best it is a very boring picture with an absurd story. Exhibitors are likely to lose heavily on this picture.

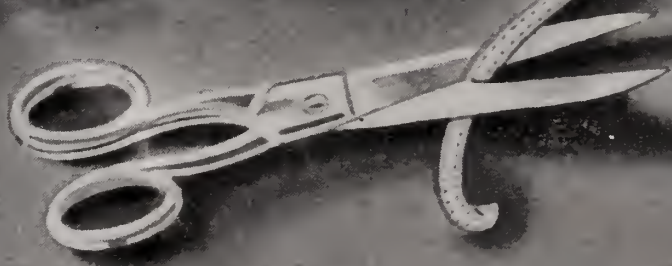
**ZIDDI**

| | |
|---|---|
| Producers: | **Bombay Talkies Ltd.** |
| Language: | **Hindustani** |
| Story & Dialogue: | **Ismat Chugtai** |
| Lyrics: | **Prem Dhavan** |
| Music: | **Khemchand Prakash** |
| Photography: | **Josef Wirsching** |
| Audiography: | **S. R. Pabani** |
| Cast: | **Kamini Kaushal, Dev Anand, Mohsin, Nawab, Kuldip, Veera, Indu etc.** |
| Released At: | **Roxy, Bombay** |
| Date of Release: | **19th March 1949** |

Directed By:

**SHAHID LATEEF**

Film Shooting at Reduced Rates



MOHAN STUDIOS
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*OUR REVIEW*

# "Dawlat" - A Damn Idiotic Picture !

## *Picture Becomes Exhibitor's Poison!*

If there is still any doubt left regarding the fact that Producer Sohrab Modi has lost all interest in motion picture production, "Dawlat", his maiden attempt at comedy, should convince the most sceptical. The unceremonious withdrawal of the film in the city within barely two weeks after its premiere in Bombay, shows that filmgoers, even those from the lower classes have not been slow to realize the fact that the one-time successful director has very much become a back number these days.

For, apart from the utter failure of the picture at the box-office, Sohrab Modi is about the last person suited to handle a comedy considering Sohrab's peculiar mental approach to his previous work.

Even Madhubala, with her fast rising popularity, could not save Dawlat" from being one of the greatest flops of the season.

**ALL ROUND IDIOTIC**

Strangely enough, the story of his first comedy of Sohrab Modi comes from P. K. Atre, himself a producer-director of several such flops, who could have surely picturized it himself had he been sure of its box office possibilities.

| DAWLAT | |
|---|---|
| Producers: | Minerva Movietone |
| Language: | Hindustani |
| Story: | P. K. Atre |
| Dialogue & Songs: | Q. Jalalabadi |
| Music: | Hanuman Prasad |
| Photography: | Y. D. Sarpotdar |
| Audiography: | M. Edulji |
| Cast: | Madhubala, Mahipal etc. |
| Released At: | Central, Bombay |
| Date of Release: | 1st April 1949 |
| Directed By: | SOHRAB MODI |

Familiar and hackneyed, the story is more stupid and idiotic rather than satirical and humorous and not all the combined intelligence of Atre and Modi succeeds in creating a single entertaining situation worth the trouble.

It is all about the daughter of a wealthy maniac who does not allow any young man to enter his house for the fear of her catching the romantic flu though he does not mind a so-called "Doctor of Mesmerism" hoodwinking him under the pretext of giving sleep-treatment and taking advantage of the situation to make love to the girl !

**Kuldip is suspicious though Wasti is persuasive in "Naach", a social theme produced by Kuldip Pictures.**

**In "Roshni", a Standard Picture, Sofia shows her curves to advantage.**

While this maniac invites a wealthy jagirdar who is an utter simpleton to go ahead with his daughter, the girl's mother has her own specimen ready in the form of a pseudo-pundit as the possible suitor for her daughter.

In the sorry jumble of complications which follow the three suitors vie with one another in acting idiotically to create the maximum boredom and disgust for the audience.

Barring two songs which provide some partial relief, the whole picture is a criminal waste of celluloid with everything from the story and direction down to acting being of a third class standard. Madhubala who plays the heroine, has been cast in a role where she has so little to do and she becomes a victim of Sohrab Modi's crude and peculiar sense of comedy. Mahipal, as her favourite suitor, proves too wooden to impress whereas the antics of Eruch Tarapore literally make a mockery of a comedy role.

"Dawlat" is so damn idiotic that Sohrab Modi would do well to retire finally from motion picture production and at least save us the pleasant memories of "Pukar" and "Sikandar" associated with his name.

"Dawlat" is nothing short of suicide for the exhibitor wherever he is located—in the most flourishing town or in the most distant village of India.

NOW ON THE SETS

A Musical Romance

# ANGRAI

Produced & Directed by K.B.LALL

Music

HUSSANLAL BHAGATRAM

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# Usha Haran" Becomes Another Flop!

## *Idiotic Junk Insults Hindu Gods!*

What the "Arabian Nights" is to Arab, the Hindu mythology is the Hindu, an endless treasure use of phantastic myths and le-ds. these days made more phan-tic by the fertile but putrid ima-nation of our film producers. In thology anything is served as good at to the masses.

Prakash's "Usha Haran" is one h story in which the gods and the mons, symbols of virtue and vice pectively, mix up so badly that becomes difficult to separate one m the other.

This is a story from Shrimad Bhag-t. the umpteenth of its kind in ndu mythology designed to de-nk the power intoxication of mor-s. This one is about Banasur, the ng of Shonitpur who wins Lord iva's favour through his skill in ying the drum when Shiva danc-.

Intoxicated by Lord Shiva's pro-se to protect him. Banasur follows footsteps of other crazy auto-its and vanquishes everyone till he s none to conquer. In supreme oxication of his might, Banasur s Lord Shiva for an enemy.

The gods seemed to have provided the instrument of deflating Banasur's pride in his own home and in keeping with the predestined design, Usha, Banasur's daughter, falls in love with Aniruddha, the grandson of Lord Krishna. It is a dream-come-true romance which soon leads to a war between Lord Krishna and Banasur, ending with Banasur losing all but his four arms from the thousand he had.

Banasur, of course, sees wisdom and apologizes to the two Lords, Krishna and Shiva, and gives Usha in marriage to Aniruddha.

### TEWARI'S TANDAVA

The story has hardly any dramatic material to make even a slightly tolerable motion picture and the producers have resorted to the usual stunts and magic in an abortive effort to make the picture interesting.

The picture opens with the "Tandava" dance of God Shiva in which Anand Tewari, playing Lord Shiva, displays his unseemly legs and inartistic movements to such a disadvantage as to completely shatter to pieces the grand and beautiful conception of the "Tandava" we have had through centuries. Tewari's "Tandava" is like the clumsy performance we see on the streets by "Dombari" acrobats. Another equally impossible scene is the battle between Krishna and Banasur which is nothing but a hopeless mess of men, demons and gods who look all alike with chariots, swords and arrows.

The pot-bellied Ullhas plays Banasur as badly as he can. Anand Tewari provides a ridiculous caricature of Lord Shiva and in doing so brings down the Hindu altar to dust. In a secular state you can't advocate the cause of gods, howsoever greatly they may be defamed. Arvind's "Lord Krishna" is another woeful tale while Aroon's "Aniruddha" remains a silly and idiotic portrayal throughout.

### JUST JUNK

Ratnamala with her youth in the dusk of years, strangely enough plays Usha which symbolises the dawn. She does it as badly as she looks.

Jeevan gives a very revolting performance as the court jester whose wit and intelligence have been framed in a million instructive stories in Hindu mythology. Jeevan turns the court jester into a buffoon.

The picture is an idiotic junk at best—poor all round with not a moment of relief. It flopped in Bombay and should flop all over the country.

**USHA HARAN**

| | |
|---|---|
| Producers: | Prakash Pictures |
| Language: | Hindi |
| Story & Dialogue: | Pandit Girish |
| Lyrics: | R. Murti, R. Shastri & Pt. Indra. |
| Music: | Saraswati Devi |
| Photography: | P. G. Kukde |
| Audiography: | T. K. Dave |
| Cast: | Ratnamala, Aroon, Indu, Ullhas, Yeshodhara Kathju, Jeevan etc. |
| Released At: | Super Talkies, Bombay |
| Date of Release: | 4th March 1949 |

Directed By:
**SHANTI KUMAR**

**ais is a domestic situation with Yashodhara Kathju blushing in the right hand corner in "Hamari Manzil" produced by Famous Pictures.**

THE **BIGGEST** **NEWS OF THE YEAR!**

# 25

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*Direction*: SATISH NIGAM

*Music*: JNAN DATTA

*Photography*: HARDEEP

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| *BENGAL* | :— | AMBICA FILM EXCHANGE, 54, Bentinck St. CALCUTTA. |
| *BEHAR* | :— | MAURYYA CHITRA VITARAK, Jomal Road, PATNA. |
| *SOUTH* | :— | L. S. IYER, 174-Gandhinagar, BANGALORE. |
| *BOMBAY* | :— | MAHINDRA PICTURES, Nemani Bldg. Hughes Rd., BOMBAY 7. |

# "Sakharpuda" Entertains And Tickles Thought!

## *Baburao Pendharkar Lives His Role!*

"Sakharpuda" is an entertaining larathi picture punctuated by quite few sighs and smiles and with a ocial theme which, had the picture een produced in Hindustani, would ave become popular all over the ountry.

The story has a brilliant thematic eginning in a maternity hospital here two women, one the wife of poor and respectable school teacher nd the other a well-known and po-ular songstress, are on the point of ecoming mothers. The poor tea-her who expects his wife to give im a son gets crestfallen when a aughter is born while sweetmeats re distributed when the singing pros-itute gets a daughter.

In a poor country like India where espectable parents have still to pay owries to get their daughters mar-ied, the sex of the child is an im-ortant consideration in the econo-nic life of the people. Inversely, prostitute, who has little use for a on, except as a dole-boy to run mall errands for her patrons, prays for a daughter to keep the family profession running and guarantee her maintenance in old age.

It was no wonder therefore that the poor school teacher went home dejected with the weight of the future resting heavily on his slender shoulders while even the patrons of Mainabai welcomed a daughter in the house of their favourite singing prostitute in the hope that their own illicit pleasures would in years to come get a new incentive which would provide fresh edge to their lust.

The two girls, Rekha, the poor teacher's daughter, and Ratan, the prostitute's daughter, grow up simultaneously in entirely contrary social surroundings. Passing through the usual vicissitudes of poverty, Rekha becomes a graduate and working as a school teacher brings home her small salary as a little windfall to the family exchequer while Ratan gradnates in her family arts of singing, dancing and beguiling under the vulturous guidance of her experienced mother.

While Rekha cannot permit herself the luxury of even thinking of marriage, burdened as the family was with the education and responsibility of two younger children, Ratan, because of the times around, aches for a respectable marriage in defiance of her family and professional traditions.

### ON FLESH HUNT

At this stage is introduced Inamdar, a rich widower, with a little child in his home and a pimp in the town, shedding crocodile tears over his wife's death and searching for new flesh for an autumn bed of pleasure.

Bartakke, Inamdar's pimp, soon locates both Rekha and Ratan. Mainabai, Ratan's mother, because of the usual temptations agrees to surrender her daughter to Inamdar but Ratan, obsessed with the marriage idea, refuses to submit to the arrangement.

Inamdar, keen on deflowering Ratan for pleasure and marrying Rekha for the home, sets Bartakke working furiously on the poor old school teacher. The school teacher soon becomes a victim of blackmail and after passing through the usual heartrending situations, Rekha decides to make a sacrifice of her love for a poor, young photographer and marry Inamdar to improve the economic conditions of the family.

**SAKHARPUDA**

| | |
|---|---|
| Producers: | **Meera Chitra** |
| Language: | **Marathi** |
| Story: | **Vibhavari Shirurkar** |
| Songs: | **Sanjeevani Marathe** |
| Music: | **Vasant Desai** |
| Cast: | **Sumati Gupte, Indumati, Indira Chitnis, Baburao Pendharkar, Ramachandra Varde, Damuanna Malwankar etc.** |
| Released At: | **Majestic, Bombay** |
| Date of Release: | **19th March 1949** |

Directed By:

**VASANT JOGLEKAR**

**Agha Jan is between the two Qureishi sisters, Zeb and Laila, in "Bhool Bhoolaiyan", a Ranjit picture, and no wonder, he is not so comfortable.**

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FOR DIALOGUE

*THAT WILL SET YOU CLAPPING! .....*

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**VAJAHAT MIRZA**

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**CHANGEZEY**

*Music:*
**H. PRASHAD**

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BOMBAY FILM LABS.
**DADAR, BOMBAY.**

*or Write to:*
**A. N. CHOWDHRI,**
183, KALINA,
**SANTACRUZ, BOMBAY 25.**

In the meantime, Inamdar has naged to ravish Ratan without her ther's knowledge and the girl is eady pregnant when the climax the story is reached.

With the help of Deshmukh Master, a practical man of the world, the whole affair is satisfactorily solved by exposing Inamdar right at the time of his proposed marriage with Rekha and making him marry the pregnant Ratan instead. Rekha gets her poor, young photographer and everyone is happy at the end.

### ROLE OF HIS LIFE

The story drags a bit before the interval due to a sketchy film script but travels fast enough afterwards. The production values are not outstanding, photography and sound recording being only tolerably good. The music is poor.

The direction of Vasant Joglekar is quite enterprising and his work is made comparatively easy by the inclusion in the cast of experienced artistes like Baburao Pendharkar, Damuanna Malwankar and Sumati Gupte.

Baburao Pendharkar plays Inamdar, the sex-obsessed villain of the story, and he lives his role to the finger tips. In such roles he is at once the ideal and the standard and no one in the country can beat him.

Damuanna Malwankar gives his usual polished performance as Deshmukh Master, the practical man of the world, who has seen enough of the different hypocrisies of contemporary life and has decided to debunk them whenever possible. He has a delightful little role and he portrays it perfectly.

Sumati Gupte plays Rekha, the heroine of the story, with her characteristic poise and dignity. Sumati has added a little weight to her face these days and in consequence lost a bit of her previous screen personality but her performance, nevertheless remains intelligent and appropriate.

Indumati looks fresh and attractive as Ratan but she makes such horrible mouth formations while speaking and singing that one likes to look away from the screen.

Indirabai Chitnis acquits herself superbly as Mainabai, the singing prostitute. She shows the vigour and the vindictiveness of a well-scarred prostitute.

In short, "Sakharpuda", in spite of its production defects, is a good picture which, while entertaining, also tickles the mind. And very few Indian pictures do that these days.

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# HINDUSTAN CHITRA'S

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# "RIM-JHIM"

*Written & Produced by*

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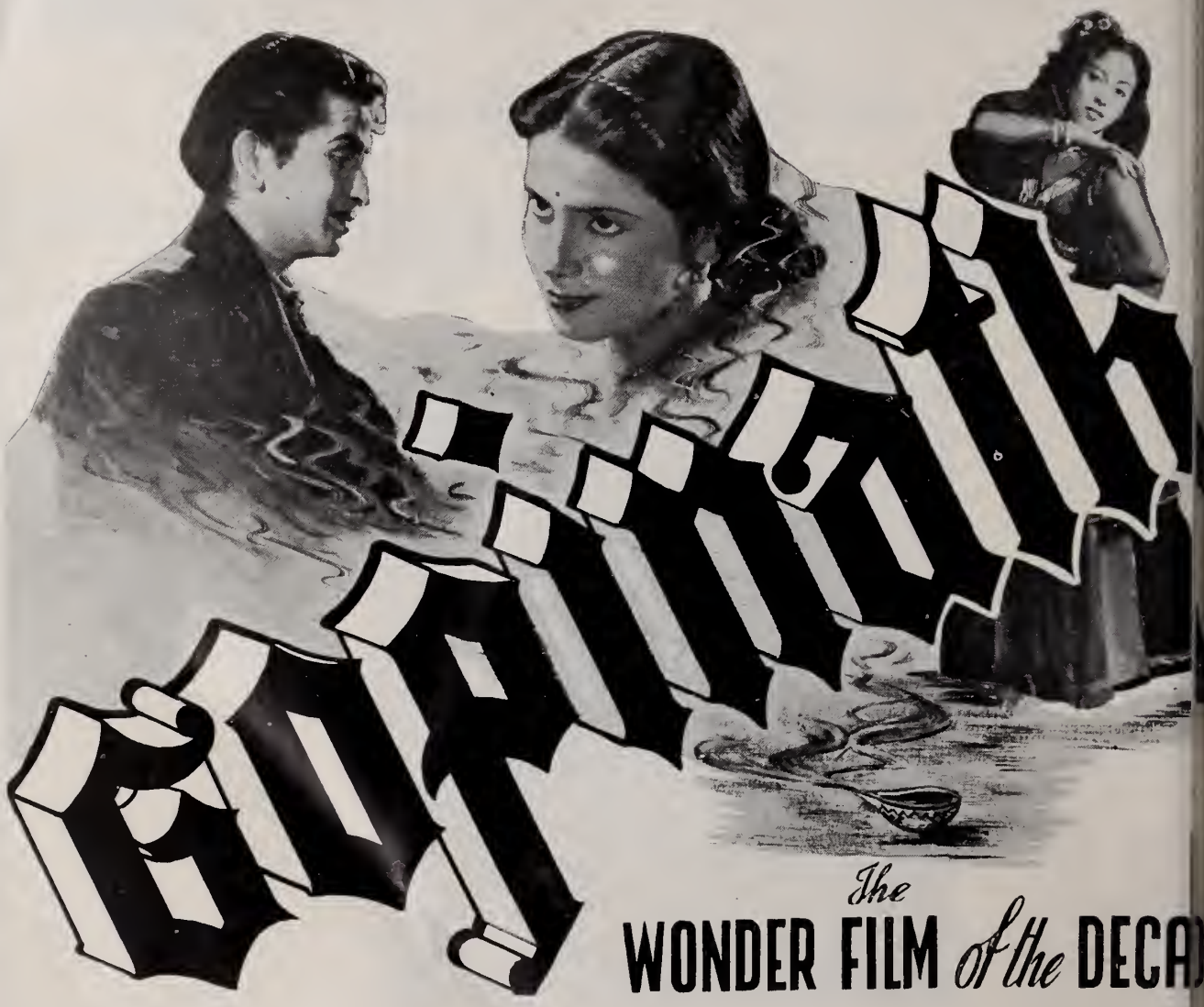


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*Written, Produced & Directed by:*
**MAHESH KAUL**

●

*Executive Producer:*
**B. K. AGARWAL.**

●

*Music:*
**NINU MAZUMDAR**

★

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# AT HOME AND ABROAD

### BON VOYAGE!

Mr. Chuni Lall, Managing Direc- of Filmistan Ltd. and President the Motion Picture Society of lia, left for Europe, accompanied Mrs. Chuni Lall, by the P.O. er S.S. Canton which sailed from mbay on the 29th April.

A large number of friends, film ducers and other studio execu- es bid a touching farewell to Mr. uni Lall who is on a sick leave l will be taking expert medical atment in Switzerland during the ct four months.

With the future of the Indian film lustry on the official anvil these s Chuni Lall's absence from ne is bound to be very keenly t in the film industry which has n practically shaped and guided the versatile genius of this great n magnate of India who has been leader of all the official delega- ns on the different problems of industry during the last 15 years.

Easily the busiest and most pros- rous film producer in the country lay, Chuni Lall could yet find time attend to the official and indus- al aspects of film making in India d induce a none-too-desirable wd of producers, distributors and hibitors to present a united front in the industry's representations to the government.

Let us pray, in the interests of the industry which he has served so faithfully and sincerely all these years, for Chuni Lall's quick recovery and early return to India.

As friends we wish him a happy holiday, well earned through years of toil and struggle, and bon voyage to both Mr. & Mrs. Chuni Lall.

### A FEATHER IN OUR CAP!

New Delhi, April 10.

The Indian Parliament passed the Cinematograph (Amendment) Bill, intended to restrict the exhibition of films not considered suitable for children and adolescents, on Saturday the 9th April. The House also accepted an amendment permitting mothers to take children below three to picture houses.

The present Bill provides for two kinds of certificates—a 'A' (Adult) certificate authorizing exhibition to adults only and a 'U' (Universal) certificate authorizing unrestricted exhibition of films. An adult is defined in the Bill as a person who has completed his 18th year, a doubtful definition, of course.

Moving the Bill to amend the Cinematograph Act, Mr. R. R. Diwakar, Minister for Information, explained that under the provisions of the Bill the film censors would be able to restrict exhibition of horrific, sexy or crime films to adults only, thus preventing children under 18 from seeing them. The provincial governments had already been consulted and they had considered this measure necessary.

It is hardly necessary to emphasize here the undisputed fact that this new legislation protecting our young minds from crime and sexy films is entirely due to the ceaseless campaign against such pictures carried out by "filmindia" since 1938.

**Producer S. S. Vasan of the South has put all the Indian producers to shame by his magnanimous donation of a lakh of rupees to the Mahatma Gandhi National Memorial Fund. What are the other producers—some of whom brag of having made tons of money—doing?**

**litor Baburao Patel wishes bon voyage to his old friends Mr. and Mrs. Chuni ll at the pier. To the extreme left is Producer Mukherjee with his little son and next to him is Dr. R. N. Cooper.**

### TOUGH NO MORE!

Hollywood, April 16.

Wallace Beery, the popular tough man of the screen, died at Hollywood on Friday 15th April at the age of 63.

Adventurous since childhood, Beery ran away from school to become an elephant trainer with the Ringling Circus. His love for acting soon found him working in Henry W. Savage's "Babes in Toyland" on Broadway. Financially broke, he joined the movies and one of his big pictures was "The Four Horsemen of the Apocalypse" where he made a name as a comedian. Then came the "Min and Bill" series with Marie Dressler and Beery and Dressler be-

came one of the most famous screen teams.

Beery was a skilled aviator and worked in the U.S. Naval Air Force Reserve. Though he was often typed as a tough guy in his later pictures, in private life he was kind and gentle, a good friend and devoted father to his adopted daughter Carol Ann.

**A BEGINNING AT LAST!**

Bombay, April 21.

Realizing the value of visual aids in education, the Government of Bombay have decided to spend Rs. 75,000|- in three years on grants to non-government schools for the purchase of 16 mm film projectors. These projectors will be used for showing educational films circulated by the government and thus make life for school children more interesting and instructive.

We, however, hope it is not all Congress propaganda and tree planting exploits of the ministers that will be shown to the boys.

**Recruit Neel Kant, c|o Mr. V. ... bhu, 143, Frere Road, Carnac B... Fort, Bombay 1, is 21, 5'-9½", ... Marathi and Hindi, and has a... amateur dramatics.**

**ONLY THE TOE!**

Nice, April ...

Prince Aly Khan was sligh... jured in one toe in an accident ... occurred on Wednesday the ... April. However, the injury ... so serious as to put off his ... talked-of wedding to the glam... Rita Hayworth. Anyway the ... ance has not reached the toe ... yet and an injury there ... matter.

**STAGE ANCESTOR!**

London, Apr... 6.

Sir Seymour Hicks, well-... British actor, died at his ho... Hampshire, on Wednesday 6th p... at the age of 78.

Beginning his stage caree... humble way, earning a shil... night, he rose to be a leading ... of the English stage. He a... mostly in comedies, wrote 64 ... and did valuable work for fil... radio.

**VASAN'S GENEROSITY!**

Madras, April 9

Producer S. S. Vasan of t... mini Studios, Madras, made ... when he handed over a chec... Rs. 1 lakh for the Gandhi N... Memorial Fund to Dr. Ra... Prasad.

Dr. Rajendra Prasad was ...


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**domestic situation from "Char Din" produced by Ratan Pictures featuring Suraiya and Jayant.**

...y Mr. Vasan at the Gemini ...d where he thanked Vasan for ...erous donation. Vasan has ...mething alone which all the ... producers together have not ...t.

**AT LAST!**

Hollywood, May 2.

...uerite Chapman, one of Hol... popular 'bachelor girls' got ... to Bentley Ryan, after a ...ear courtship.

**...NE MORE MOTHER!**

Hollywood, May 2.

... wood star, Anne Baxter, hap... arried to film actor John ... is awaiting a visit from the

**...EAD AND IMAGINE!**

... are some statistics regarding ... "Joan of Arc" starring the ...ular Ingrid Bergman, which ... make the ordinary filmgoer ...ith details.

...ur worn in the film by Miss ...n weighed 20 pounds and ...er 600 hours of handiwork ...lete.

...k 28 seamstresses, leather ...e and upholsterers, using 3000 ...f material, 16,423 miles of thread and 14 sewing machines three months to complete the work.

For filming spectacular battle scenes, stunt men made 10 falls from a 30 ft. high platform at 100 dollars a fall.

More than 12,000 individual pieces of armour were needed to make 150 battle suits. 3,000,000 watts of power—enough to light a town of 10,000 people—were used on the large sets.

Draperies for the Cathedral at Rheims required 600 yards of velour, 400 yards of silk on the altar and 100 yards of velour to cover the floor.

To put the battle of Orleans on the screen it took 4000 people working over an area spanned by 3000 miles and 300 research workers consulted over 300 books.

Now the only thing left for the Hollywood producer is to count the millions of dollars which will be collected after the screening of "Joan of Arc".

**FREE TO BE TIED!**

Paris, April 8.

Prince and Princess Aly Khan were granted a divorce by Maitre Marcel Rousselez, President of the Paris Civil Tribunal. The case was considered a normal divorce between two British subjects. The Prince

**The Bhatnagar wedding was the most popular social event in New Delhi when the Governor General, the Prime Minister, all Ministers of the Cabinet and provincial governors blessed the bride, Sudha, daughter of Sir Shanti Swarup Bhatnagar, our eminent scientist (left). The bridegroom, Anand Roop, is a Professor of Science in Kanpur.**

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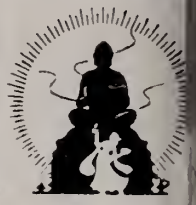

## and on the way- another Famous special..

## HAMARI MANZ

Starring
★ PREM ADIB
★ NIRUPA ROY
★ YASHODHARA KATJU
★ GOPE & GYANI
Produced by
D.D.KASHYAP
Directed by
O.P. DUTT

**Famous Pictures Ltd.** SANDHURST BRI
BOMBAY

A damsel in distress and the ever-chivalrous Nehru! Pandit Jawaharlal Nehru, the Prime Minister of India, gallantly rushes to the rescue of Mrs. Kamila Rani Patel when the breeze embarrassed her at the Bhatnagar wedding in New Delhi.

the Princess had already been separated for three years by mutual consent. Custody of their two children was given to the Prince with the consent of the Princess.

Prince Aly Khan will now marry Rita Hayworth and thus end the scandal attached to their juicy romance.

### SLANDERING INDIANS!

New York, April 21.

Mr. B. V. Keskar recently stated in the Indian Dominion Parliament that the slanderous film "India Speaks" had been withdrawn in New York following the government of India's protest. And yet the said film is being exhibited in Chicago and is attracting large crowds there. It is not yet too late to protest if some one is still prepared to listen to Indian protest anywhere whether in Malaya, Burma, Pakistan, Ceylon, America or even Timbuktoo. What is Nehru's sister doing in America?

### BANNED IN BERLIN!

London, April 22.

Owing to strong protests and the Jewish demonstration against the showing of "Oliver Twist" in Berlin, the British Military Government in Germany have now banned "Oliver Twist".

### PRINCE ALY'S RELATIONS

Hollywood, May 5.

With his marriage to Rita Hayworth, Prince Aly Khan will inherit a colourful family.

His brother-in-law, Rita's brother of course, Vernon Cansino is a taxi-cab driver in Hollywood and sells hamburgers in spare time. Including tips he makes 60 dollars a week.

Rita's father, Eduards, and uncle. Jose, run dancing schools in Hollywood and teach Spanish dancing. Eduards Jnr., the younger brother of Rita, also used to drive a taxi-cab but now he teaches dancing.

Then Rita has numerous more uncles, aunts, cousins and nephews —dancers all—whom Prince Aly will inherit with a single "I do".

Anyway Aly can certainly start a dancing troupe with his Spanish in-laws and give his Khojas something to see.

Poornima, a smart newcomer, plays a lively role in "Patanga", a social theme of Varma Films.

*Music :*
**K. C. VARMA**

*Songs :*
**G. S. NEPA**

*Story & Dialogue:*
**Avtar Visharad.**

*Direction :* **JAGDISH PANT**
**( Courtesy : Himalaya Pictures )**

*Produced by :* **KAUSHAL KANT SETH**

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**(2) VANDANA CHITRA**
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195 Princess St., BOMBAY No. 2.

# PICTURES IN MAKING

**NDIA PICTURES (Bombay)**

V. Arora, the enterprising pro- of "Pugree", is doing quick with his next ambitious pro- n "Paras", a social subject, ing Kamini Kaushal, Sulo- Chatterjee, Rehman, Gope, K. ngh and others. Directed by Thakur from a screenplay n by the well-known producer- or M. Sadiq, the picture is ed to have become a box-office sition. Shakil Badayuni has sed the lyrics. The music is ulam Mohamad. World rights picture have been secured by ational Finance of India Ltd.,

**DNAL THEATRES (Bombay)**

n before completing "Hul , producer K. Asif has dispos- the territorial rights of the e for Bombay, Bengal, Delhi, and the South. The picture is ed to be a hit with Reddy's photography, Sajjad's music and S. K. Ojha's direction. In the cast, there are popular stars like Nargis, Dilip Kumar, Sitara and Yakub.

Asif's next is a picture on the life of Bhagat Singh written by K. Ahmed Abbas and Asif hopes that it will become his pride picture. Still a third one in the script stage is called "Kisan".

**HALDIA NANDA PRODUCTIONS (Bombay)**

Director J. K. Nanda seems to be perfectly satisfied with "Singaar" starring Madhubala, Suraiya and Jairaj and filmgoers will be justified in looking forward to an attractive picture which should be on the screen before long. And yet, work on "Mehfil" is proceeding fast and furious and it will go to the sets soon.

**FAVOURITE FILMS (Bombay)**

Featuring Sudha, Shyama, Cuckoo and Bhagwan, popular comedian of many successful stunt pictures, director Mohamed Hussain has nearly completed "Roop Lekha" a hilarious costume drama. Arvind Kumar, known as the Errol Flynn of the Indian screen, plays the hero. The screenplay is by Hazrat Lucknawi and the music by Khan Mastana. There is a regular scramble for securing the territorial rights of "Roop Lekha" and distributor L. B. Lulla is busy disposing of the territorial distribution rights to the best advantage.

**e many producers don't even pay salaries to their staff regularly, Chuni Lall, Managing Director of Filmistan, gave away a lakh of rupees nus to his workers on the day when they gave him a farewell party at the Filmistan Studios.**

**MEERA PICTURES LTD. (Bombay)**

An enthusiastic newcomer, Roop Sanwre, is making "Gandhi Mandir" featuring the coy-looking Nirupa Roy, Cuckoo, Jilloo Bai etc. Apart from being the director, story and song writer, Roop Sanwre will also play an important role in the picture. The music is in charge of Raj Hans while P. R. Kumar is handling the camera. Their next, called "Afsana", is also written by Roop Sanwre, who will again direct it. Y. D. Shaikh, the producer, will select the cast as soon as the screenplay is ready.

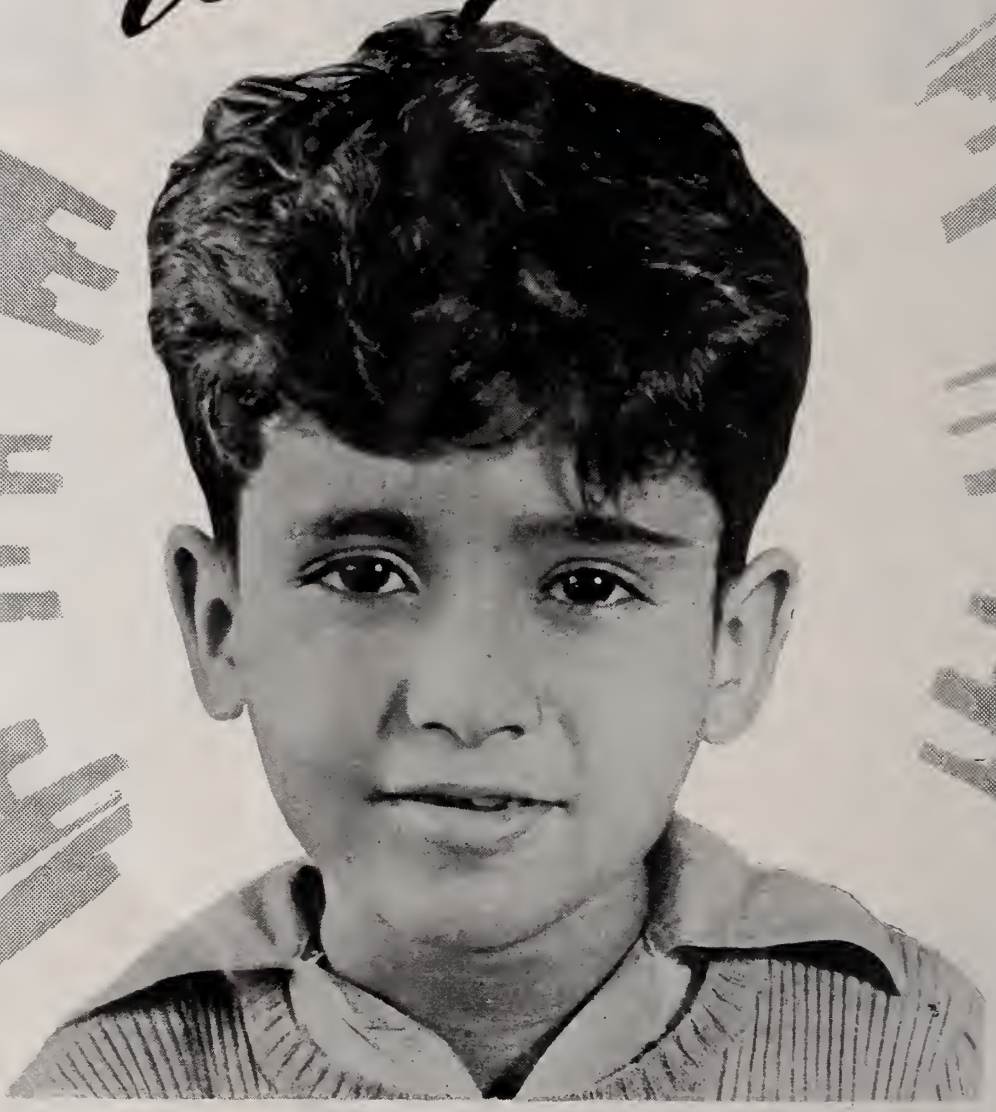
**VANDANA CHITRA (Bombay)**

Director Jagdish Pant has begun shooting "Khoj" with the ever-active Raj Kapoor and pretty Nalini Jaywant leading the cast. The story and dialogue are by Avtar Visharad while popular lyric writer G. S. Nepali is writing the songs. For comic relief we have Gope and Yashodhara Katju in "Khoj".

**RAJ MOVIETONE (Lucknow)**

So far, Lucknow has been known for its beautiful Hindustani but with Ideal Film Studios functioning under the guidance of Producer S. K. Aggarwal, we hope to have good pictures too. The picture under production is called "Kaun Jane" and features mostly newcomers from Lucknow like Sushila Vidya, Shashi Kumari, Basant Kumari, Kaushal,

Coming



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um Mehra etc. If director Gopal ra wants the picture to appeal ne masses, he should try to make lifferent from the Bombay pic- s.

**EAT ORIENT PICTURES**
**Calcutta)**

Ir. B. N. Bahl has finished with paper work of "Panna Qawal" he is busy selecting a suitable to frame the story in a motion ure. Pannalal Bose of H.M.V. been taken up for music. Ano- one planned for simultaneous duction is called "Bey Watan". adi Ke Baad" is awaiting release.

**AT PICTURES (Bombay)**

he way "Sunehere Din" is draw- crowds at Delhi, it looks as if a Jagat Narain's efforts at making -office pictures are being crown- with success. "Sunehere Din" s not merely contain a good story. ked by good performers like ar Sultana, Rehana and Raj oor, "Sunehere Din" is bound appeal to filmgoers. The next is called "Shair" and deals with emotions of a poet's heart. air" has also a good cast con- ing of Kamini Kaushal, Suraiya Dev Anand.

**DUSTAN CHITRA (Bombay)**

roducer-director Kishore Sahu's wan Aya Re" is drawing large iences at both the cinemas Kri- a and Capitol, Bombay, and the sons are: the fine performances Ramola and Kishore and the intel- nt directorial touches which ple have now come to associate n Kishore Sahu.

leanwhile the script of "Rim m" is well on way and it stars the te Ramola opposite Kishore Sahu.

**TAN PICTURES (Bombay)**

roducer-director M. Sadiq is wait- anxiously to release "Char Din" uring Suraiya. According to , "Char Din" has a novel type of y and is different from the usual of pictures we get in Bombay e days.

**ASH CHITRA (Bombay)**

fter "Lal Dupatta", producer- ctor K. B. Lall is reported to e gone one better in "Angrai" ring the versatile Madhubala. next one is called "Hanste u" and as the title implies is posed to contain a highly emo- al story with sobs and sighs.

**FAMOUS PICTURES LTD. (Bombay)**

Producer Bahurao Pai seems to be having an unceasing round of good luck. In the wake of that popular picture "Pyar Ki Jeet" comes another more popular one, "Bari Bahen", which is drawing packed houses at the Imperial cinema, Bombay. The tunes of "Bari Bahen" are already on the lips of many music-lovers. The next one is called "Hamari Manzil" and is making good progress under the direction of O. P. Dutt.

**FILMISTAN LTD. (Bombay)**

All the three pictures beginning with 'S' "Shabnam", "Samadhi" and "Sargam" are being completed at a record speed. "Shahnam" deals with the refugees who came from Burma during the last war and stars Kamini Kaushal opposite Dilip Kumar. "Samadhi" is a story of the I.N.A. and is made to appeal to the patriotic


# TARA

Starring :—Nayan Tara, Miss Kuldeep, Majnu, Jawahar Kaul, Miss Chand, L. C. Mathur, Gupta, Amir Banoo, Satya Pal Bhatiya, Shyama, Haroon, Baby Rattan, Kanta Patel and many new faces.

*Dialogue and songs* SANTOSHI. *Producer-Director* R. D. PAREENJA.

It is a song-studded and dance-flooded drama of life aim ed straight at Box-office by Santoshi with music by Vinod. Produced at Famous Pictures Studios, Cadell Road, with perfect technique and high production values.

*Another Box-office hit from Santoshi ready for release.*

On the sets at Central Studios,

## "BASANTI"

Starring :- Golden voiced Nirmala. Nayan Tara, Jawahar Kaul, Kanta Kumari, Kesari, Shyama Jonar, Anwari Haroon and Randhir

*Producer-Director* R. D. PAREENJA. *Photography* Shivram Malaya. *Sound* Patil S. D.

*Story, Dialogue and Songs* Aziz Kashmiri. *Music* Gulshan Sufi, Aziz Premi.

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55, Apollo Street,
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*For Territorial Rights Apply:-* **VANKALWALA PRODUCTIONS**

JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY 7.

**ruit M. Bhavnani, c/o Mr. N. R. lkani, G.P.O., Jodhpur, is a refugee m Pakistan and knows singing. has also played roles in amateur dramatics.**

ise of our present-day filmgoers. argam" has the sprightly Rehana the heroine with Santoshi as the ector. A fourth one, yet untitled, been entrusted to Najam Naqvi.

**IBERTY ART PRODUCTIONS (Bombay)**

With six melodious tunes from raiya and eye-filling dances from ara. it is no wonder "Lekh" is ing well at Nagpur where it has en released.

**ADHUBAN (Bombay)**

Director K. Amarnath, who re-ntly gave us a good picture in azaar", is reported to have made urajmukhi" interesting. Producer ashad deserves congratulations for ecting a suitable director and a st consisting of Rehana, Shyam, umtaz Ali, Durga Khote, Gope and shodhara Katju. The lyrics are ned by Husnlal and Bhagatram and at is an additional attraction.

**IREE SHANTI PICTURES (Calcutta)**

"Ghar Ki Numaish" featuring thaldas Panchotia, Paresh Ban-rji, Bhupendra Kapoor, Mira Misra ', and directed by Vithaldas Pan-otia is now in the editing room. the meantime, the script work of hanti Devata" is getting ready.

**IMALAYA PICTURES (Bombay)**

Director Jagdish Pant has complet-"Nazrana" starring the vivacious amini Kaushal and lively Gita Bali and Kanu Roy. "Naaz" and "Nazaqat" are under production with Gopal Singh Nepali writing the lyrics and C. Ramachandra setting them to lilting music.

**VARMA FILMS (Bombay)**

Director H. S. Rawail is working hard to make "Patanga" a box-office hit. With charming Nigar in the lead and other stars like Yakub, Shyam and Gope, it is possible that "Patanga" might fulfil some of our ambitions.

**ALLIED ART PRODUCTIONS (Bombay)**

Starring Madhubala and Dilip Kumar, "Har Singaar" is reported to have become an emotional picture. Anil Biswas has given catchy tunes to add to the emotional value of "Har Singaar".

**SUPER PICTURES (Bombay)**

Director Aspi is completely on his own this time, producing and directing "Sipahiya". With favourite stars like Madhubala and Yakub, a musical score from C. Ramchandra and lyrics by Hazrat Arzu Lucknawi, Aspi has all the necessary material to make "Sipahiya" palatable to the masses.

**NEW BOMBAY THEATRES LTD. (Bombay)**

Producer-director R. D. Pareenja has completed "Tara" featuring the lively Nayantara, Kuldeep, Majnu, Jawahar Kaul and others. Santoshi has written the dialogue and songs which are an additional attraction. Pareenja's next picture will go to the sets at the Central Studios very soon.

**SHOREY FILMS (Bombay)**

Roop K. Shorey, the producer who produced the first Punjabi film on the screen and introduced Punjabi music on the screen, is now framing the talent and beauty of Meena in "Ek thi Larki". This one, however, is in Hindustani. Motilal plays the hero supported by Kuldip, I. S. Johar, Majnu etc. The music is in the hands of Vinod, and songs are written by Aziz Kashmiri.

**SHAHIN PICTURES (Bombay)**

With art as his ideal, producer S. M. Nawab, a graduate, has made a beginning with "Khel" starring Nargis. The story is by Zia Sarhadi.

**VANKALWALA PRODUCTIONS (Bombay)**

Nari Ghadiali, the well-known stunt director of films is on a new thriller called "Jio Raja" featuring Agha, Prakash, Shanta Patel, Mumtaz etc. Nisar Bazmi is in charge of music.

**At the Bhatnagar wedding in New Delhi. Is it films or politics they are discussing? From left to right: Lady Nye, Mrs. Sushila Rani Patel, Pandit Jawaharlal Nehru, the Prime Minister and H.E. Shri C. Rajagopalachariar, the Governor General of India.**

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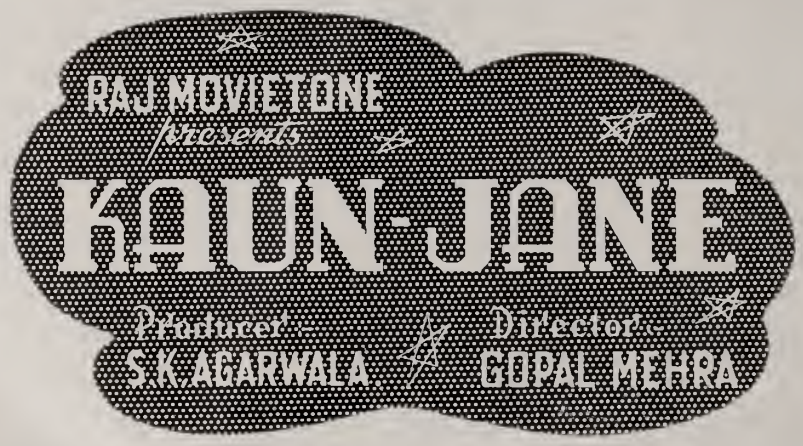


*Featuring :—*

- ☆ KAUSHAL
- ☆ BASANT KUMARI M.A.
- ☆ SUSHILA VAIDHYA
- ☆ SHASHI KUMARI
- ☆ KUSUM MEHRA
- ☆ SATISH MEHTA
- ☆ LT. D. R. GUPTA
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- ☆ S. KUMAR B.SC.

*with*

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KAMINI & GOPAL MEHRA

*Producer :* S. K. AGARWALA

*Director :* GOPAL MEHRA

*Music :* DHANI RAM

*For Particulars Apply:-*

# RAJ MOVIETONE

22, ABBOTT ROAD, LUCKNOW.

# Woes & Echoes

*(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)*

### HAPPY?

'Allow me to say a word about . K. C. Purohit's letter published i the "Woes & Echoes" columns "filmindia" of January 1949 un- the caption "Islam in Danger".

'Simply because a few lines re- ring to Islam occur in a song and t words Islam and Kom are utter- in the picture "Dard". he con- nns the picture as one "contain- nothing except seeds of commu- trouble". The relevant lines are:

'Allah ke bandon ko majhdhar ka gham kyoon ho".

'Islam ki kishti ko ham par laga denge".

'I fail to see where is "communal uble" in them. If Islam is in ger it is only from within, i.e., m the Muslims themselves be- se of their deviation from the h. I think that is the way to erpret the lines in question.

'Because 'at many places' Mr. rohit complains, 'there are words Islam and Kom (caste)' the ture contains 'communal trouble'. absurdity go further?"

NGALORE. *Abdul Rasheed.*

### KALA CHASHMA?

'Nargis wept so much in Jaimini wan's 'Lahore' to make the pic- e a hit but failed miserably along h the picture itself. Her eye- ht must have weakened. Is it advisable to send her glasses?"

LHI. *Narain Das.*

### OUTSIDE!

'The Odeon Cinema of this town, only theatre which plays foreign tures, is hardly a theatre in the se we usually understand. Its imum charged seat costs Rs. 1|5|- ause there is no other cinema wing foreign pictures.

'Making money is alright but n't you think we should get some enities for our money? The nd system here is bad, the pro- or is faulty and one has to strain 's eyes to see the picture. The s are all third class.

Where should we stand Mr. el?"

HRA DUN. *K. Ghosh.*

### I DO BUT—

"In the cinemas in this town, college students are given a concession rate but school students are not allowed to enjoy this concession. Is this fair and sensible? If at all, the school students who have lesser buying power should be given the concession rates. Don't you think so?"

MEERUT. *Niranjan Bhatia.*

### FRANK BUT TRUE!

"I congratulate you for your frankness which is revealed in your last month's editorial (filmindia March 1949). You have shown clearly how poor India's money is wasted on such useless adventures. Illustrated Weekly's "London Letter" clearly states that Uday Shankar could not cut much ice in U.K. also.

"I hope our directors and producers bear in mind constantly your valuable editorial whenever they think of sending any films abroad and wasting our nation's wealth".

NAGPUR. *N. Y. Gore.*

### WEEPY ENTERTAINMENT!

"There are two cinemas in Sambalpur. Both of them are getting packed houses every day. Here at Sambalpur leaving alone the adults even the lower primary students are addicted to smoking. Consequently one can hardly find any moment without a bidi or a cigarette being lighted during the short span inside the hall. Specially after the interval one would find innumerable stars glittering inside the hall in the darkness. The place at that time appears to be a veritable hell full of smoke. True to speak eyes smart and water due to the smoke.

"I appeal to the authorities to follow in the footsteps of the Bombay Government and put a ban on smoking inside the cinema halls."

ORISSA. *Durgaprasad Pabnee.*

### ALL FOR MONEY?

"Recently I went to 'Minerva' a local picture palace, to see a Bengali picture. There I found how one can be tortured in a non-violent way. The picture was simply a nonsensical hotch-potch.

"I have however to complain about a far more annoying thing and that is about the seats provided to the cine-goers. I paid Rs. 1|5|- and the seat that I was shown in was not even worth a garland of torn shoes round the necks of the selfish, greedy and vulgar million-

**When Rehana and Raj Kapoor come together the silver screen becomes a golden spot in "Sunhere Din" a social story of Jagat Pictures.**

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MOTION PICTURE PRODUCERS

*PRESENT*

# NARGIS

*India's No. 1 Star*

IN

# "Khel"

## खेल

*A psychological movie tale of human emotions*

*Screenplay & Dialogues*
**Zia Sarhadi**

*Produced & Directed by*
S. M. NAWAB

*Associate producer*
**Akhtar Hussain**

*Production executive*
**Syed Saheb**

*Production-in-charge*
**Kaiser Osmani**

***Our Next***

## "SHISHUM KE SĀYE MEN"

*Written and Directed by*
**S. M. NAWAB**

*For particulars:-*

## SHAHIN PICTURES

Famous Cine Building, Haines Road,
MAHALUXMI, BOMBAY.

es who own such attractive cinema ldings. Many of us can pay 1 1|5|- if some of these million- es dress themselves in rags and ; That would be for them a less shameful act."

CKNOW. *B. K. Ghosh.*

**READ BY ALL!**

"I feel immensely glad to read t letters submitted by some of the nisters to Filmindia, supporting t Editorial article "National Sui- e". I had the impression that Imindia was a popular magazine y among the public. But when aw March '49 issue. I had to re- e that impression and admit that vas popular among our ministers o. It is not enough if Filmindia ws the attention of only a few nisters but all the ministers of t nation should make it a habit t go through every issue and they uld take every possible step to prove the film industry and make erve well the needs of the nation."

*P. V. Kuppuswamy.*

ICHINOPOLY.

**WHY PATRONIZE?**

"The local 'Gayathri Talkies' ich boasts of being the only thea- t in the city to possess a plastic een and which is the only theatre e where English pictures alone shown, also seems to vie with er theatres in erecting twin seats n in passages obstructing free vement in the 8 as. class. and

ruit Mrs. W. Lancelot, c|o "film- a" can sing very well, is good at cing and is eager to work on the screen.

**Manorama, with the Indian made "Usha" sewing machine, in a typically Indian domestic situation in "Anchal", a social story of Bhupendra Pictures.**

also in issuing more tickets than the available accommodation on rush days and placing chairs in every possible space blockading all movement, especially during the interval when to go out and come back becomes the greatest ordeal.

"The sad plight of the film fans, huddled together like mangoes in a basket of hay, can very well be imagined when it is also made known that there are no fans for the 8 as. and the lower classes. Is this not exploitation with capital E. this theatre being a residential house converted into a theatre and ventilation being anything but satisfactory?"

MYSORE. *A. N. Narayana Rao.*

**HIGHER PRICES!**

"The poor man heaved a sigh of relief when the golden rays of freedom lighted up the domes and minarets of India after a long era of slavery and he dreamt of a future when he would get sufficient to eat and to wear. But all his high hopes have faded away and, to add insult to the injury, the people's government have joined hands with the capitalists in the mass exploitation of our already poor people. A glaring example of this is found in Kanpur, where the Government have permitted the cinema owners to increase the third class admission prices from -|5|- to -|8|6 per ticket.

"The labourers and the lower middle-class men, who form the majority of the city's population, had begun taking increasing interest in films and were thus considerably saved from the influence of such vices as drinking and gambling. His budget is already heavily taxed by inflated prices, increased postal rates and enhanced railway fares and hence this increase in cinema admissions is unbearable for him.

"Will the Government and the greedy capitalists explain this exploitation of the poor?"

KANPUR. *Mrs. Pista Devi Jaipuria.*

**SELLING THEM!**

"In your March issue in reply to a question you have written that you considered spinning as a waste of time. That indeed is a surprise! I thought spinning yarns was your very profession!"

NEW DELHI. *Miss V. Mehta.*

**COMPULSORY NEWS!**

"Only the local Elite Cinema shows the 'Indian News Review'. Many other cinemas like Lighthouse, Metro, New Empire etc., are still behind and have not so far felt the desirability of moving with the times.

"Indian News Review" is a worthy attempt of our Government to give news and although it is not as good as the foreign newsreels, it deserves fullest co-operation. If exhibitors are not co-operating I think the Government should make it compulsory

**Recruit Shanta Rani Jaiswal, c|o "filmindia", is well versed in 'Kathak' dancing, knows music and acting and is anxious for a screen career.**

for all cinemas to show the "Indian News Review".

CALCUTTA. *P. N. Sharma.*

**CRIMINALS ALL!**

"Yesterday I went to see "Bari Bahen" at the Imperial. It was about 6 o'clock and all Rs. 1|5|- tickets were sold out. But a man was standing a little away from the ticket window and selling Rs. 1|5|- tickets and to my surprise I found that he possessed all the tickets for C and D rows of 18 seats each. Evidently he could never have got these tickets without the help of the management and dared to sell them openly without their co-operation. I wonder why such anti-social blackmarketeering practices are going on in our theatres. Can something be done to check them?"

(Nothing can be done as long as idiots like you keep buying these blackmarket tickets. Ed.)

BOMBAY. *I. N. Hazare.*

**BAN "APNA DESH"?**

"With the advent of freedom, some directors and producers seem to have achieved the freedom of producing trashes and flops. Mr. Shantaram, one time ace director and producer of India, appears to have been leading them at present. In his recent two pictures namely "Bhool" and "Apna Desh" he has taken the full advantage of the newly achieved blessing. He did not hesitate to glorify virgin motherhood in "Bhool" and thereby slandered the whole community of women in general and Indian women in particular. Not content with it, Shantaram has once again depicted an Indian woman in lurid colours in his new venture—"Apna Desh". He has hurt the feelings of six million refugees in general and refugee women-folk in particular, by directing and producing "Apna Desh". Even though our sisters and daughters have suffered terribly at the hands of Pakistani goondas, nevertheless not a single girl or woman has acted in the manner in which Shantaram has made his heroine act in "Apna Desh". No refugee girl or wo would, nay could dare to think betraying the land, which has gi shelter, food, clothing and above sympathetic treatment to her. would prefer to commit suicide, a good many have done so, ra than be a traitor.

"But Shantaram, of late, has come a business man, and what can we expect from one, who pre gold and silver to art and cultu Shantaram should feel ashamed having produced "Apna Desh" I shall not allow the matter to there. I would appeal to my ref brethren to boycott "Apna De and agitate for an immediate b

DADAR. *M. D. Bu*

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*Present*

# AZADI KE BAAD

PRODUCER:
**S. C. SHAH**

DIRECTION:
**D. K. CHATTERJEE**



*NOW READY FOR RELEASE*

PRODUCER **S. C. SHAH.**

*Starring:* **ASHIT BARAN** (N. Theatre), **MIRA MISRA, PARBATI, SHARRIF, PUTTAN, RAZI, SHAM LAHA** and **TANDON** etc....

| *Songs:* | *Music:* | *Dances:* |
|---|---|---|
| M. Razi Benarsi. | K. P. Sen | Pinaki |

*Direction:* **D. K. Chatterjee.**

Produced at the Indrapuri Studios, Calcutta under the supervision of Producer TANDON.

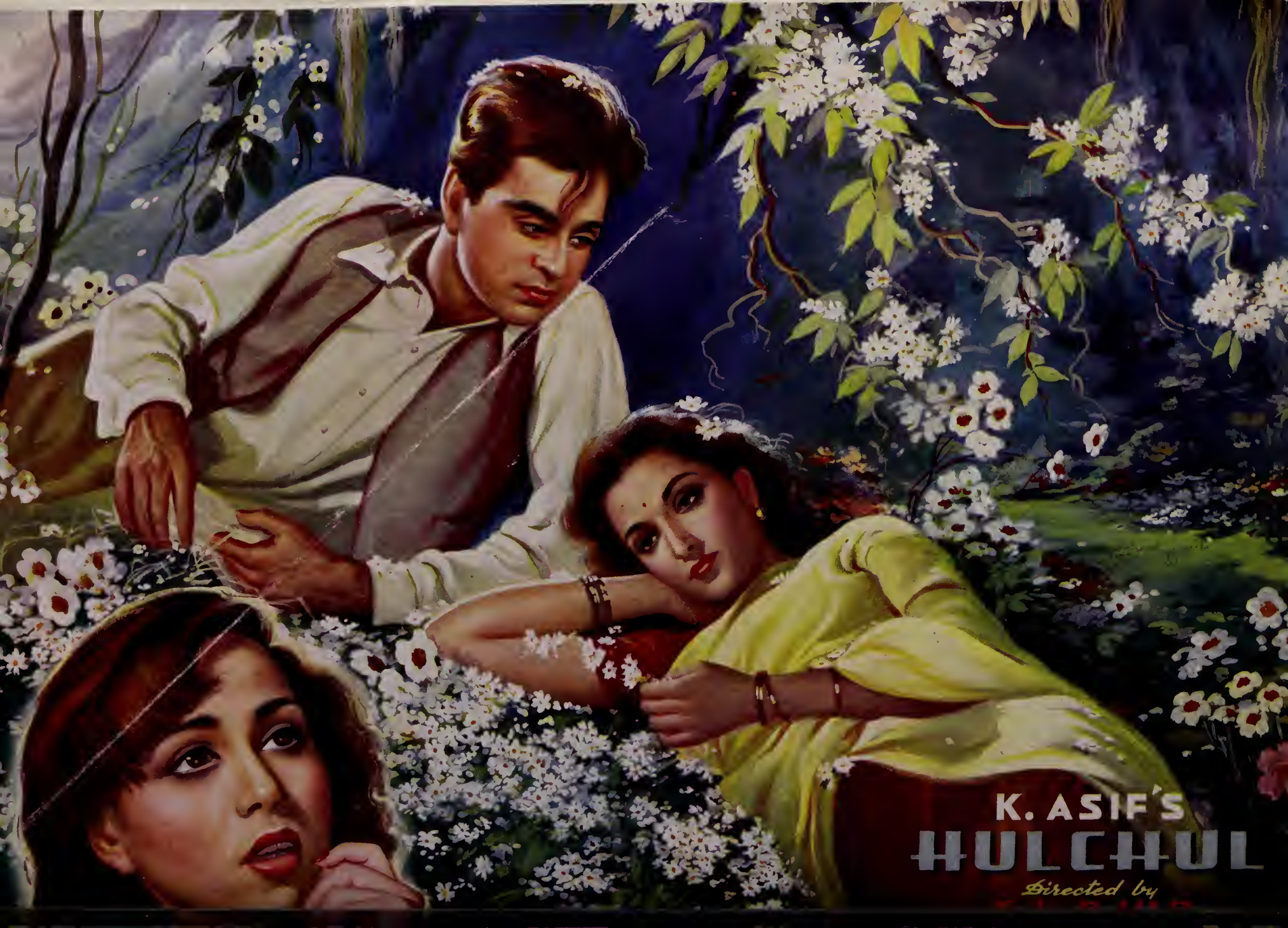
*Our Next Attractions...*

**"BAY WATAN"**

**"PANNA QAWAL"**

★

**THE GREAT ORIENT PICTURES. 38, ARMENIAN STREET, CALCUTTA.**


K. ASIF'S
HULCHUL
Directed by